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(in the Supplement)

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HARIDĀS SWĀMI	SYĀMA ŚĀSTRĪ
MĪĀN TĀNSEN	SWĀTĪ TIRUNĀḸ

* Wrongly printed as Rahimat Khan's picture. The error is regretted. Rahimat Khan's picture and Bande Ali Khan's biography will appear in the next Number.

In respect of reproductions we are grateful to the authors and publishers.

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NOTE ON transliteration

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams's Sanskrit-English Dictionary, except for ch (c) and ch (ch) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions, small types and special types are not diacritically marked.

अ	a	क	k	इ	ḍ	म्	m
आ	ā	ख	kh	ई	ḍh	य्	y
इ	i	ग	g	ण	ṇ	र	r
ई	ī	घ	gh	त	t	ऋ	ṛ (Tamil)
उ	u	ङ	ṅ	थ	th	ल	l
ऊ	ū	च	ch	ड	d	ळ	ḷ
ऋ	ṛi	छ	ch	व	dh	ॠ	ṛi (Tamil)
ॠ	ṛī	ज	j	न	n	व	v or w
ए (short) e	ḥ	झ	jh	प	p	श	ś
ए (long) ē	ṛ	ञ	ñ	फ	ph	ष	sh
ऐ	ai	ट	ṭ	ब	b	स्	s
ओ (short) o	ṭ	ठ	ṭh	भ	bh	ह	h
ओ (long) ō							
औ	ou					:	ḥ (Visarga)

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

INDIAN MUSIC JOURNAL

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VEDIC INVOCATION

ॐ

य एकोऽवर्णो बहुधा शक्तियोगा-
द्वर्णानेकान् निहितार्थो दधाति ।
विचैति चान्ते विश्वमादौ स देवः
स नो बुद्ध्या शुभया संयुज्ज्वल ॥

ॐ

Om

The One,
The colourless one who issues forth,
By the manifold exercise of his power,
Manifold colours; the repository of meaning;
Into whom dissolves the universe,
In the end, and in the beginning—
He is the God.
May He grant us beaming intelligence.

Om

RAINDROPS

*Saṅgīta-jñānamanu Brahma-
ānanda-sāgaramīdanī
dēhamu bhūmi-bhāramu*

The body that does not revel
in the ocean of bliss that music is,
is a burden unto the earth.

—TYAGARAJA

Of all the arts beneath the heaven
that man has found or God has given,
none draws the soul so sweet away,
as music's melting, mystic lay ;
slight emblem of the bliss above,
it soothes the spirit all to love.

—HOGG

Saṅgīta-jñānamu bhakti-vinā sanmārgamu galadē.
Music without piety is not the right path.

—TYAGARAJA

The highest art is always the most religious, and the greatest
artist is always a devout man.—A scoffing Raphael, or an irreverent
Michael Angelo, is not conceivable.

—BLAICKIE

Mamata-bandhana-yuta-nara-stuti sukhāmā ?

Is it good to sing the praise of mortal man bound by ego ?

—TYAGARAJA

The only artist who does not deserve respect is the one who
works to please the public, for commercial success or for official success.

—JACQUES MARITAIN

*Būdaṅgaḷ ottup-pudumai tarai vindai yenil
Nādaṅgaḷ śerum nayattinukku nērdmō ?*

The fusion of the elements, ever anew, is a wonder, true ;
Yet, can it match the musical fusion of sounds ?

—SUBRAHMANYA BHARATI

Essence of Indian Art

Each nation has a particular genius of its own, and therefore a particular way of self-expression. The Indian mind expressed its feelings of beauty in a way which suited the temperament and ideals of its people. They had always valued spiritual concepts and love of nature more than anything else. So we find in the apperception and creation of the beautiful, nature plays an important role ; and in the painting of deities and human beings, the inner dominant character overflows the created forms. ...

Nāgārjuna distinguishes the phenomenal life of the Buddha from the real substance of Buddha (*Dharmakāya*) which is infinite. Recognizing the historicity of the Buddha he emphasizes the spiritual fact of which the personality of the Buddha is but a symbol. Āsvaghōsha again says that men see in the historic body of the Buddha a conglomeration of gross matter, but in itself it is nothing different from mind. The physical reality is the mere shadow or reflection. ... The Indian artist paid more attention to the underlying reality of things, their essence, than to what appeared in visible forms before our eyes. In the pictorial representation also the same remark holds good ; here also the artist paid his attention to the inner essence of his subject than to the outward adumbration. ...

Again, when a group of composite figures were drawn in association with the plants and creepers of nature, the separate figures indicated nothing in themselves. The artist was careful that he might not represent those figures in such a manner that by their appearance they might disturb the total effect that was intended to be produced. The aim of the artist was fixed not on the parts, but on the whole. The parts, therefore, were subordinated to the interest of the total content. In the total content, again, there may be one idea, one emotion that was the soul of the total representation. This idea may be the idea of peace in the face of the Buddha or the idea of the harmony and friendship between the human spirit and the spirit of the world outside, that manifested itself through animals, birds, trees and creepers. ...

The Indian artist always felt that the emotive moment of a trance-image which he sought to represent was a moment snapped out of the rhythmic flow of the creative joy that formed the essence of the artistic impulse. ... The fact that the spiritual flow in meditation or trance is the secret of all creative activity is well exemplified by many statements in the scriptures. Thus it is said in the Upanishad-s that the supreme lord entered into the warmth of meditation for creating the manifold world. It is not only the secret of artistic creation but also of the divine creation. It is for this reason that the artist regarded spiritual intuition and the spiritual grasp as the fundamentally determining feature of his artistic activity. ...

It is said that good and noble character with great powers of self-control is absolutely necessary for the making of a good artist. For, unless such a character is formed, the artist swayed by passions can never attain the concentration necessary for contemplative intuition.

—S.N. DAS GUPTA in 'Fundamentals of Indian Art' (Bhavan)

Music Causerie

MUSIC AND THE MASSES

SERGEI PROKOFIEV

The time is past when music was written for a handful of aesthetes. Today vast crowds of people have come face to face with serious music and are waiting with eager impatience. Composers, take heed of this: if you repel these crowds they will turn away from you to...vulgar music. But if you can hold them you will win an audience such as the world has never before seen. But this does not mean that you must pander to this audience. Pandering always has an element of insincerity about it and nothing good ever came of that. The masses want great music, the music of great events, great love, lively dances. They understand far more than some composers think and they want to deepen their understanding.

I consider it a mistake for a composer to strive for simplification. Any attempt to "play down" to the listener is a subconscious underestimation of his cultural maturity and the development of his tastes; such an attempt has an element of insincerity. And music that is insincere cannot be enduring.

My chief virtue (or if you like, defect) has been a tireless lifelong search for an original, individual musical idiom. I detest imitation, I detest hackneyed devices. ... In my view it is the duty of the composer, like the poet, the sculptor or painter, to serve his fellow men, to beautify human life and point to a radiant future. Such is the immutable code of art as I see it.

Let us learn to appreciate really good music. And what is good music? Not cheap little tunes which sound nice when you first hear them but which you soon get tired of, but melodies that have their roots in classical music and in folk songs. But why is classical and folk music considered good music? Because that music has stood the test of time, it has lived for tens and even hundreds of years and still gives us pleasure.

—from : 'S. Prokofiev—Autobiography, etc.'
(Foreign Languages Publishing House, Moscow)

MANIPURI DANCE

E. NILAKANTA SINGH

A word of caution is necessary for those who want to understand and appreciate the distinctive style of Manipuri *abhinaya*. The well-known French writer Albert Camus says somewhere that the true work of art is the one which says the least. I wonder if it applies more correctly to this particular tradition which is noted for its restraint and dignity in common with the tradition of Eastern countries like Japan and Indonesia. Poet Tagore found dignity in Balinese and Javanese movements and believed significantly that it was the preservation of a very ancient Indian tradition

which was vanishing gradually in India. In a land like Manipūr where the kings and the queens compete with the common persons for participating in the dances, it is no wonder that the underlying artistic principle of its dance should be dignity and restraint. ...

To watch Manipuri dance for the Manipuris is, to paraphrase Bryl De Zoete, not a matter of concentrated attention but is almost a state of being, a feeling rather than an action. The book *Gōvinda Saṅgita Līlā Vīlāsa* speaks about the classification of *Ṇṛitya* into three, viz., *Swānugata*, *Anugata* and *Gamakā*. *Swānugata* indicates the *abhinaya* based entirely on *āṅgika abhinaya*. ... And *Gamakā Ṇṛitya* puts an accent on suggestion while *Anugata* is just a bodily expression of the songs. One would come across a considerable amount of *Swānugata* and *Gamakā Ṇṛitya* in Manipuri style of *abhinaya* which does not often care to give a gestural expression of the entire meaning of the songs but somehow expresses the entire mood—*bhāvāśrayam*, with the object of perfecting itself in *Rasa* in the heart of the audience. Not expression so much but a dramatic reticence, a spirit of restraint and a principle of dignity and even of nobility constitute the Manipuri Dance tradition. Here music and dance meet at a higher level of *Rasa* — *Rasa-āśrayam*.

—from : Symposium on 'Gitagovinda' (Sangeet Natak Akademi)

TRENDS IN PERCUSSION

T. K. JAYARAMA AIYAR

The *Mṛidaṅga*, *Kaṅjirā*, *Ghaṭam* and occasionally a *Ḍholak* or *Mōrsing* are all *Laya-Vādyas* used essentially as accompaniment in concerts. The technique and the intricacies of *laya-vinyāsa* have been developed to an amazing degree of precision. The style and techniques of *Dakṣiṇāmūrti* Pīlāi on the *Kaṅjirā* and of Sundaram Aiyar on the *Ghaṭam* are still unparalleled. These two great Vidwans who lived till about three decades ago have inspired some of our artists to take to the *Kaṅjirā* and *Ghaṭam*—the two auxiliary percussion accompaniments.

Alaganambi Pīlāi, who also lived till about three decades ago, used to play the *Mṛidaṅga* accompaniment in a throbbing style. His *ṭeka-s* and *paraṇ-s* in double and quadruple tempo set in cross-rhythm to the *krpiti* and his crisp *muktāyi-s* were designed to lend vivacity to the music. This style has changed considerably now-a-days, giving place, generally, to a style of playing in more or less the same tempo as the song. The old style of animated accompaniment is worth cherishing.

It is usual to give opportunities to the percussion instruments to play solo in the course of a concert of *Karnāṭak* music. In recent years, the idea of presenting a *Tāḷa Vādyā Kachēri* has come up. *Tāḷa Vādyā Kachēri* is an ensemble of percussion instruments in which every artist vies with the other in the elaboration of a specified *Tāḷa*. At the end of this healthy rivalry the instruments finish jointly in a grand finale. *Tāḷa Vādyā Kachēri* is not only a sumptuous treat to those endowed with *laya-jñāna*, but also a thrilling and wonderful experience for the average listener. It has been appreciated in our country both in the South and the North. It has thrilled western audiences also.

—from : Symposium, AIR (1963)

Taste is Culture

The aim of education or culture is merely the development of good taste in knowledge and good form in conduct. The cultured man or the ideal educated man is not necessarily one who is well-read or learned, but one who likes and dislikes the right things. To know what to love and what to hate is to have taste in knowledge. Nothing is more exasperating than to meet a person at a party whose mind is crammed full with historical dates and figures and who is extremely well posted on current affairs in Russia and Czechoslovakia, but whose attitude or point of view is all wrong. I have met such persons, and found that there was no topic that might come up in the course of the conversation concerning which they did not have some facts or figures to produce, but whose points of view were deplorable. Such persons have erudition, but no discernment, or taste. Erudition is a mere matter of cramming of facts or information, while taste or discernment is a matter of artistic judgment. ...

An educated man, therefore, is one who has the right loves and hatreds. This we call taste, and with taste comes charm. Now to have taste or discernment requires a capacity for thinking things through to the bottom, an independence of judgment, and an unwillingness to be bulldozed by any form of humbug, social, political, literary, artistic, or academic. There is no doubt that we are surrounded in our adult life with a wealth of humbugs: fame humbugs, wealth humbugs, patriotic humbugs, political humbugs, religious humbugs and humbug poets, humbug artists, humbug dictators, and humbug psychologists. When a psycho-analyst tells us that the functions of the bowels during childhood has a definite connection with ambition and aggressiveness and sense of duty in one's later life, or that constipation leads to stinginess of character, all that a man with taste can do is to feel amused. ...

It is well known that modern education and the modern school system in general tend to encourage scholarship at the expense of discernment and look upon the cramming of information as an end in itself as if a great amount of scholarship could already make an educated man. But why is thought discouraged at school? Why has the educational system twisted and distorted the pleasant pursuit of knowledge into a mechanical measured uniform and passive cramming of information? Why do we place more importance on knowledge than on thought? ...

The reason is simple. We have this system because we are educating people in masses, as if in a factory, and anything which happens inside a factory must go by a dead and mechanical system. In order to protect its name and standardize its products, a school must certify them with diplomas. With diplomas, then, comes the necessity of grading, and with the necessity of grading come school marks, and in order to have school marks, there must be recitations, examinations, and tests. The whole thing forms an entirely logical sequence and there is no escape from it. But the consequences of having mechanical examinations and tests are more fatal than we imagine. For it immediately throws the emphasis on memorization of facts rather than on the development of taste or judgment.

—LIN YUTANG in 'Importance of Living' (Heinemann)

Verdict on Education

TOP HAZARD

High on the list of hazards found in almost all the universities leading to psychological distress is the pressure of examinations. This is aggravated by the difficulty of gaining admission to the university and the consequent fear of failure. Very often the competition for university places leads a student to join any college or course he can; thus running the risk of finding himself a square peg in a round hole and liable to further maladjustment difficulties.

OTHER HAZARDS

The case for providing the student with an opportunity to find for himself what he is capable of is further strengthened by the fact that the decision about the academic programme he chooses is, more often than not, made by the family, the status and the employment and wage potential of the course, with very little or almost no reference to the student's own interests or capacities to master a particular branch of knowledge. ... We cannot help getting the impression that our institutions of higher learning are full of ill-equipped, ill-informed, uninterested and impatient young men who are only timing and fervently hoping for the 'family dream' to come true. (True of teachers as well.—Ed.)

DISCIPLINE

The purely negative concept of 'discipline' with its emphasis upon mere restraint and the maintenance of law and order on the campus is now out of date. Discipline should be given a more broad-based and positive content. There is urgent need for reorienting the activities of the proctorial or disciplinary staff and a shift from the 'punitive' or 'emergency' approach to the 'diagnostic', 'clinical' or 'preventive' approach.

TEACHER

The capacity for original thinking and sound scholarship should be accorded a high priority in the appointment of staff at every level, but other things being equal, preference should be given to a person who is much more likely to involve himself, in a creative manner, with the problems of students.

STUDENT

Increase in enrolment without a policy of selective admission or retention may not only prove to be a drag on welfare programmes but may also lead to increased wastage and a dilution of academic standards.

RATIO

A measure of educational facilities which has become fashionable in India (as well as elsewhere) is provided by the mystic number called the teacher-student ratio, for, it is claimed that it accurately describes what is called the 'burden of teaching'. (What an admission! —Ed.)...It cannot be argued that the lowering of this ratio, even by appointing a large number of mediocre teachers, instead of using other methods of teaching and learning, is worthwhile so that the teacher can communicate, as one cynical President of an American university put it, his mediocrity in an intimate environment!

—from 'Student Welfare in Indian Universities' (World University Service, 1966)

The 'Superman' of Aurobindo

Life, not a remote silent or high-uptified ecstatic Beyond—Life alone, is the field of our Yōga. ... There lies before him (man) the possibility of a new birth; there can be an ascent into a higher and wider plane of being and its descent to transform his members. An enlarged and illumined consciousness is possible that shall make of him a liberated spirit and a perfected force, and, if spread beyond the individual, it might even constitute a divine humanity or else a new, a supramental and therefore a super-human race. It is this new birth that we make our aim: a growth into a divine consciousness is the whole meaning of our Yōga, an integral conversion to divinity not only of the soul but of all the parts of our nature.

Our purpose in Yōga is to exile the limited outward-looking ego and to en throne God in its place as the ruling Inhabitant of the nature. And this means, first, to disinherit desire and no longer accept the enjoyment of desire as the ruling human motive. The spiritual life will draw its sustenance not from desire but from a pure and selfless spiritual delight of essential existence. And not only the vital nature in us whose stamp is desire, but the mental being too must undergo a new birth and a transfiguring change. Our divided, egoistic, limited and ignorant thought and intelligence must disappear; in its place there must stream in the catholic and faultless play of a shadowless divine illumination which shall culminate in the end in a natural self-existent Truth-Consciousness free from groping half-truth and stumbling error. Our confused and embarrassed ego-centred small-motived will and action must cease and make room for the total working of a swiftly powerful, lucidly automatic, divinely moved and guided Force. There must be implanted and activated in all our doings a supreme, impersonal, unflinching and unstumbling will in spontaneous and untroubled union with the Will of the Divine. The unsatisfying surface play of our feeble egoistic emotions must be ousted and there must be revealed instead a secret deep and vast psychic heart within that waits behind them for its hour; all our feelings impelled by this inner heart in which dwells the Divine will be transmuted into calm and intense movements of a twin passion of divine Love and manifold Ananda. This is the definition of a divine humanity or a supramental race. This, not an exaggerated or even a sublimated energy of human intellect and action, is the type of the superman whom we are called to evolve by our Yōga.

In the ordinary human existence an outgoing action is obviously three-fourths or even more of our life. It is only the exceptions, the saint and the seer, the rare thinker, poet and artist who can live more within themselves; these indeed, at least in the most intimate parts of their nature, shape themselves more in inner thought and feeling than in the surface act. But it is not either of these sides separated from the other, but rather a harmony of the inner and the outer life made one in fullness and transfigured into a play of something beyond them which will create the form of a perfect living. A Yōga of works, a union with the Divine in our will and acts—and not only in knowledge and feeling—is then an indispensable, an inexpressibly important element of an integral Yōga. The conversion of our thought and feeling without a corresponding conversion of our spirit and body of our works would be a maimed achievement.

—SRI AUROBINDO in 'On Yōga'—I' (Sri Aurobindo Ashram)

The 'Freedom' of Bhārati

Bhārati was no doubt a patriotic poet. But he was something more than that. He was an inheritor of the great sages and Rishis of this land. He was a nationalist to the core. But that was merely an accident of history. This fact is less realised even in these days. He no doubt cried for freedom, but freedom in his songs is an elemental thirst, a basic aspiration and need of the human soul. To catch Bhārati the Nationalist and reject Bhārati the sage would not be understanding the poet correctly.

The poet Bhārati is acclaimed as the liberator of the Tamil language from shackles of the Pandit class. It can also be added that he revealed the Yōgic path in pure, simple language. He boldly declares in his song, *The Conch* :—

"Blow ye, Conch, the eternal truth
That people who aspire for paradise after death
Are fools and their fallacies are mere
Blabbers of the demon, and pay no heed.
Blow ye, Conch, the eternal truth
That this very minute can bliss be attained;
Let glory be theirs, who dwell in that ecstasy."

And he really attained it. In such great moments of ecstasy the plurality of life is lost, and he sings thus :—

"I see your complexion Oh ! Lord !
In the crow's dark feathers,
I see the divine green Oh ! Lord !
In the leaves of all the trees.
'T is thy music, Oh Lord ! that I hear
In all the sounds of the world."

Though his physical body was revelling in the world beneath, his intellect was always fluttering its wings in the space of wisdom and bliss. Like Plato's cave-man he calls on humanity to follow his path and attain that wonderful experience while living.

"Roam about in endless space,
Swim across the whirling air,
Drink the measureless wine of the light
That flows for ever from the Azure sky"...
"Oh may you escape all shackles and revel in liberty
Like the sprightly little sparrow."

Even the best translations are only the second best and the spirit of the poetry gets evaporated. People like Bhārati are world citizens, and they should be understood in the real perspective. On the other side of the golden coin of Nationalist Bhārati, is inscribed the message of the sage Bhārati. The country should realise the significance of the observe side to march towards a brighter inner life. This will enable us to reach a better social order.

—T.S. RAJU (condensed from *Ramanavami Souvenir*, Howrah, 1961)

WITHER ? MAN !

Man ! You appear now in the role of a Master Wizard,
And your wand has made the lowliest dust
frightful with its tremendous burden of meaning !

You have, from the bottom of the sea beyond the line of chart,
raised the fisherman's vase,
And unsealed a genie of colossal stature and power—
but tell me, what for ?
For your own utter, abysmal undoing ?

Of what avail is the meaning of the brightest Star,
If it not means the Light Eternal
beyond the dark of your confounding arrogance ?
Of what good is the power of the radiant atom astir,
If it not unlocks the casket of Life's priceless treasure
of innermost Significance ?

The meaning of your counting and sorting Wonder,
Not enlightens but darkens the Inner Sense Serene,
The power of your nuclear magic and miracle
not assures and cheers the yearning soul,
but astounds and appals !

Serenity and Sanity ; Comity and Amity ;
Humility and Service ; the Light and Love of Life Divine—
All you demand as the cost
of your eluding and deluding applied Science lead,
And your deluding and drowning titanic power-hoard falls !

You search for outer rhythms, but seal
Your ears to the music of the celestial spheres,
The atoms and stars you knit together with your snappy laws,
But miss the Harmony Divine that knits
with golden thread the hearts and souls of all that breathe !

You raise the storm of evil passions
and founder on the lurking rock of sinister fears,
When your Bark of Communing Hope
is sailing o'er Life's solemn main,
And your desired Haven from afar eagerly greets !

When you are in such perilous pass,
and your very being and all your values
await the crack of doom,

Will you not halt the fatal precipitous drift
of the crash-all "Brink of War"
and even deadlier "Cold War" boom ?

Will you not turn to Saving Grace, Light and Love,
Which dawns on Spirit alone,
draws and melts the core of heart ?

SWAMI PRATYAGATMANANDA SARASWATI
in 'Science and Sadhana'

A SCENE IN SATYA-LOKA

[Brahma at the wheel of creation. Enter his spouse, Saraswati, goddess of Learning.]

BRAHMA Bhāratī ! Why have you returned so soon ? It's just a week since you left here to stay with the children. You could have stayed there for two more weeks. What happened ?

SARASWATI What's this *Lilā*, my beloved Lord ? Don't you know the reason yourself ? Do you need my telling ?

BRAHMA Well, let me hear from your sweet lips, my dear !

SARASWATI (*bashfully*.) They are yours, my Lord, Lord of *Satya-lōka* ! It is to preserve their purity that I have returned from the metropolitan centre.

BRAHMA Why ? Are n't they interested in Truth ?

SARASWATI Not that bad, generally. But they are more interested in their salaries and superficial courtesies.

BRAHMA If it came to a question of choice ?—a matter of duty ?

SARASWATI They have no use for Truth.

BRAHMA Pity. How did this come about ?

SARASWATI You know that they change the matron every five days ?

BRAHMA Yes, I know.

SARASWATI The matron who took over last week has a mule's head. She had earned it in her previous career. She has no thought for the children and their needs.

BRAHMA The sisters ?

SARASWATI Ah, they just dance attendance on the matron—you know, she is in charge of the larder. They simply crawl before her.

BRAHMA Then what happens to the children ? Don't the sisters wash them ?

SARASWATI Very much indeed—they colourwash with jargon, cliché and dogma.

BRAHMA Don't they clothe the children ?

SARASWATI O, yes, rather nicely, I should say—with decorous words to hide their thoughts. I expect they will do even better under the next matron. She's a thoroughly goody goody type.

BRAHMA Do they feed the children ?

SARASWATI O, yes with great pressure ! They spoonfeed for diarrhoea.

BRAHMA And now, what are the children doing ?

SARASWATI Busy breaking heads !

BRAHMA (*after a moment's pause*.) Dearest ! Will you kindly go at once to *Tyāga-lōka* ? I shall be there in a minute.

SARASWATI As you wish, my sweet Lord ! (*Exit*).

—SADAGOPAN

MUSICIAN'S PARADISE LOST

Rhythm : Three

Melody : after *Nandavanattil orandi*

Nāda va nattilōr āṇḍi — avan
nānūru śanmamāi nādanai vēṇḍi nal-
vāsanai peṭruvan dāṇḍi — adai
vīḍiyi lēviṭru veruṅgaiyā nāṇḍi.

Bhāva va nattilōr āṇḍi — avan
pāḍum ti ramaiyai vēṇḍippeṭ rāṇḍi
tāpamin ḍri rasit tāṇḍi — pinbu
tanmayat tai yilan dē tavit tāṇḍi.

Rāga va nattilōr āṇḍi — avan
rāvum pa galumāi Rāmanai vēṇḍi
mēghavan nāmaḍain dāṇḍi — pinbu
mēlāch chi raippaṭṭu naindu pō nāṇḍi.

Tāla va nattilōr āṇḍi — avan
Dēviyai nālum tu dittu van dāṇḍi
tāṇṇirrkku ḍam onḍru vēṇḍi — peṭru
tadhīṅṇa tōmenḍru pōṭṭuḍait tāṇḍi.

*In the garden of Nāda¹ was an āṇḍi².
From the Lord, through fourhundred lives of prayer,
he got and brought a tōṇḍi³ — alas,
he hawked it off,
and made his hands so empty.*

*In the garden of Bhāva⁴ was an āṇḍi.
He prayed and got the talent to sing,
and sang from soul unfettered — alas,
he strayed and lost the way to look in,
and frustration set in.*

*In the garden of Rāga was an āṇḍi.
By day, by night, he prayed to Rāma⁵,
and got the Beauty
of the trailing cloud of glory — alas,
jailed by Mēla⁶, he faded.*

*In the garden of Tāla was an āṇḍi.
He worshipped Dēvi⁷ daily,
beseeching her for a water-pot ;
receiving it, alas,
he broke it beating tadhīṅṇatōm.⁸*

—ŚESHADĀSA

1. Musical Sound 2. Fakir 3. Pot 4. Feeling 5. The Delightful Lord
6. Scale 7. or Sakti, Cosmic Mother 8. Arithmetical percussion.

PROBLEMS IN MUSIC EDUCATION

Hartley D. Snyder

PHILOSOPHY OF MUSIC EDUCATION

Problems in Music Education can be discussed only in regard to aims related to the philosophy. To have a problem, one must seek the fulfilment of a goal. To me the problems which music educators face in many countries of the world as well as in my own country result from bringing into completion the wish that music serve its function of expressing the most intimate emotions of man. "It is only through music and not verbalization that true feeling can be expressed."

Secondly, there is a desire to have all people share and become increasingly sensitive to the power of musical expression.

Thirdly, the musical growth of the individual must follow a creative path, each step according to the meaningful satisfaction of the individual. There is a place for everyone; for the child; the average man; and the artist. But most important, there must be a "felt" satisfaction at each step of the ladder.

PROBLEMS OF MUSIC EDUCATION

In most of the music educational systems which I have observed, there is an imposed process seeking only the talented. The result is an "intellectual" musical elite of comparatively small numbers. Both the performer and listener have been educated through a process of imposed standards. To them satisfaction comes mainly from an "intellectual" process and not first from the heart which results in the aesthetic through artistic refinement. The "intellectual" elite are few in number and have little sympathy for any level of musical attainment below the highest forms. They fail to recognize that music came into being through man's desire to communicate with the beauty and the mystery of his universe. They fail

to recognise or even to sense that the greatest in music is simplicity of thought conveyed through expressive sound.

HOPEFUL SIGNS

There is a genuine movement in many countries to include the study of the arts in general education. The development of the individual in the Fine Arts (including music) is the fourth spoke in the educational wheel along with sciences, social sciences and the humanities. If a musical education within the general education programme is through creative involvement rather than through verbal imposition (the lecture method) there is hope. Another hopeful sign is the change of attitude of our greatest musicians towards music education. Leonard Bernstein, conductor of the New York Philharmonic Orchestra, reaches thousands of children in his regular broadcasts. Sir Malcolm Sargent of London has produced many fine educational films.

The finest performers are anxious to bring music to the schools. It is only through the aural process of association with good music, rather than contrived music, that makes possible the aims of music education stated above. I recently observed a remarkable music education programme in Israel aimed at all levels of music education. Especially significant was the use of mandolins in groups of twenty or more, for children to play not only the folk music of their country but artistic music of every style. In Israel everyone is involved in the process of music education, the professor in the University, the conductor of the orchestra, the Minister of Education and his colleagues, as well as the conservatories and the academies. This is a hopeful sign for a country trying to assimilate several cultures into a unified whole through music.

It is a hopeful sign when we are concerned about the value of music for the individual, especially the child. Musical learning at all levels is a process of refinement. This, of course, implies that there is something to be refined which, in my opinion, is the "felt" experience resulting in and from the music. For many modern music educators the creative involvement of the individual rather than a series of logical musical problems suggests the method of teaching. Psychologists tell us that the intelligence level is largely formed by the fifth year of life. It is in the primary grades and in the nursery (home or school) where we need our best music educators. Improved communication, the increasing use of social instruments, and the various ways, in addition to formalized music classes, bring hope for an increasing musical world. It is only through a rich musical environment in which expectations are satisfied, and new experiences are satisfying, that true musical enjoyment results. It is then the function of the music educator to bring about this environment.

THE TURNING POINT IN HINDU CULTURE

K.V.Soundara Rajan

Nations, as much as men, are the cumulative end-products of the continuous chain-reactions developing within the social fabric; and in India, in particular, a greater part of its past, as the culture historian unravels it, manifests itself as largely the eras of encyclopaedists, of vanguard movements, of men of God, and of intellectual ferment. Thinkers and seers do not live for one community or place or time alone, and a succession of them revolutionises as often as consolidates society, in certain directions.

More than four millennia ago, the misty dawn of civilization was heralded in the rolling plains of Sind-Panjab (of undivided India), symbolised to-day by the semi-desiccated mounds of Mohenjo-daro, Harappa and Kot Diji (all now in Pakistan), as well as Kalibangan and Lothal, in Rajasthan and Gujarat respectively. The civic status of these 'Indus Sites' was as sudden as it was phenomenal. The foundations of such unprecedented burst of civic consciousness should, doubtless, be traced to the accomplished agricultural prosperity of this society. After the tale was told, one wonders if its degeneration and decay was not also due to the attrition of its farm output. The lesson that technological specialists might produce a civilization, but only the peasantry can sustain them by producing food, was learnt the hard way in those distant days.

Closely succeeding this and partly overlapping with the twilight of the Indus Valley culture, and symptomatic of the vacuum existing then in the Indian cultural scene, took place the waves of 'Aryan' movements into India (in the second half of the second millennium B.C.). These men settled down first in the Brahmavarta — comprising the cis-Himalayan Panjab plain — and spread later into the Indus-Jamuna 'doab' and beyond.

These unattached pastoralist groups brought, for the first time to India perhaps, a theistic orientation, so evocatively preserved in the Vedic hymns. They wondered aloud on this mysterious universe guided by that unseen hand which, itself not having any birth, manifests itself into myriad forms (*ajāyamānō bahudhā vijāyate*). Aside of their poetry, they have left us precious little by way of material remains, but yet we seem to have understood them better than even the Indus Valley Culture citizens. This is due to the unique bequest of their tribe in the periods that followed, namely, the *Sanātana-dharma*.

This discipline, as it snowballed through the centuries, enriched itself by adventitious symbiosis with the indigenous genius, and became an institution of universal good. Vālmiki (in the mouth of Rāma) defines it as 'subtle' (*sūkshma*) and 'extremely difficult of comprehension' (*paramadurjñeya*). The *Smṛiti*-s, the *Gītā*, the Epics and the *Mahāpurāṇa*-s, not to mention the wisdom (*subhāshita*-s) of a large galaxy of intellectuals down the ages, had drawn their authority and bearings from this lode-star.

Operating under this law, the fourfold *āśrama*-s and the cognate *puruṣārtha*-s were adumbrated. The scene of its action was again and again reiterated as the mind ; its causative agency the heart and the hand. The very culmination of the finest trends in such a creative and positive endeavour was reached in the India of more than a thousand-fivehundred years ago. Some call it the 'golden age of Hinduism'. It was the classical era of art, song, dance, poetry, social graces, and moral refinement. It was the age of Bhāsa, Kālidāsa, Bhāravi and Varāhamihira. It was the epoch of Sāñchi, Amarāvati, Ahichchātrā and Ajanta. It was the saga of the Śātavāhana-s, Kushāṇa-s, Gupta-s and Chālukya-s. The yardstick of judgment of all pursuit then was whether it was beautiful, truthful, and harmonising.

It was then that the germ-idea dawned that God was accessible, not entirely by severely self-disciplining austerities, nor by sustained performance of meritorious actions alone, but by self-effacingly fervid love ; towards life around, primarily, and through it, as the source of its reflected glory, towards God Himself. The Buddha and Mahāvīra certainly had already come very near to it, earlier, but with their rebel non-theism had evolved a rather ethical and this-worldly code. Their followers, later, by making a god of them deflected their original bequest into the ritual run, unanticipated by the founders themselves. It was given only to the early Ālwār-s and Nāyanmār-s to sublimate the human spirit into an at once possessive and responsive coalescence with the Divine will. Their vehicle was almost romantic, the transaction well nigh transcendental. These early saints of southern Hinduism, it should be noted, were not all of 'high' birth, nor even of 'high' callings. But history and society immortalised them as canonised saints of the Hindu religion, venerated and worshipped. The age of these saints was noted for the unfettered cult-interplay and iconographic homogeneity, not yet polarised into sectarian moulds.

In the latter part of such an age (second half of the ninth century A.D.) was born the great *Advaita* philosopher Śaṅkara Bhagavatpāda. While Śaṅkara's highly analytical mind propounded the almost clinically perfect Monistic thought, his spiritual vision did not deter him from

worshipping many gods at the same time. Evidence on hand would tend to make Nārāyaṇa-Vishṇu, however, as his private deity. This state of affairs was reflective of a simultaneous evolution taking place in metaphysical and spiritual planes in Hindu society around his times ; and the dichotomy between *Advaita Vēdānta* in philosophical doctrine and diurnal practice gave rise to a void in the cockles of human heart, and rendered *karma* and *bhakti* secondary and aimless. The fulfilment of a craving for social and divine service was signalled only by the advent of Rāmānuja (second half of 11th century A.D.). Taking his stand four-square on the Vēda-s, the Gītā and the sayings of the Ālwār-s, he consolidated the supreme and human note of *bhakti*, adumbrated the inalienability of Śrī and Nārāyaṇa as one cohesive single entity, as obtained in early Bhāgavata stage all over India, and proved the accessibility of God by self-surrender and not self-abnegation. His harmonisation of the *Ubhaya-Vēdānta*—the spiritual heirloom of the Vēda-s, and the lyrical, devotional outpourings of Ālwār-s, notably of Śaḍagōpa (*Śaḥakōpa* in Sanskrit) of Kurugūr, so endearingly known as 'Nammālwar' (our own saviour)—draws him out as a great healer, a convincing evangelist. This genius for synthesis, as of Rāmānuja, as compared to analysis, as of Śaṅkara, was more in tune with Indian ethos.

But the rumblings of internal schisms and internecine sectarian animus, the impact of iconoclastic, expansionist Islam hardening the Hindu mind into a fight for survival, and the over-elaborations of cult-minutiae, were already prevailing in the contemporary scene around Rāmānuja. These tend to dim the lustre of the grand mansion of emotional exaltation and spiritual regeneration so painstakingly erected by him on the pan-Indian scene, and the era that ended with him reduced the national *elan* in the socio-religious plane to a lower key for ever. The age that followed was one of acrimonious conflict (physical and moral), of imitation and extravagance, of reaction to religion and reform, of boon-based and parochial worship, of pedantry and pomposity in the realm of letters, and of paganism in thought.

In the spectrum of intellectual flashes within the cultural continuum of a country, we sometimes come to detect the 'critical period' or the turning point or, as it were, the point of no return. This 'critical temperature' was perhaps reached in India, if it ever did, around the time of Rāmānuja, and his own achievement was its only culture-residue.

The mould of conformity, regimentation of form, and casuistry in credo threw an oppressive pall on the whole of the 'mediaeval' period. Valiant individuals like Vēdānta Dēśika, Mirābāi, Appayya Dikshita, Bhadrāchalam Rāmādāsa, and Tyāgarāja, however, refusing this tyranny of mind and matter, dissolved themselves into a ceaseless colloquy with God, through poetry and music.

'The point of no return', however, was not in the temporal sense, but in the shape of attrition in the values. Evolution would, of course, have its own pattern of selective weeding out of incompatible elements in any given environment. But the permanent values, so convincingly adumbrated by the seers and saints of the past, were gradually jettisoned as being too lofty, and the common man came to believe that materialism

was a good enough objective for him to work for, in the transient existence vouchsafed to him. The masses, organised into compact political entities of regional character, had been put to the unenviable state of choosing between composite nationalism wrought by Imperial or centralised hegemony, and individualistic regionalism born of geographico-ethnic factors. Religion, in such a context, at best plays only a role of shock-absorber, rather than a foundational basis. Besides, formal religion itself had been more and more frowned upon, even by intellectuals, in recent centuries, and an eclecticism — which is inherently a negative impulse of uniform indifference to all religious creeds — is currently fashionable.

While there is no need to be unduly pessimistic about the state of religion, the moral fabric of society is truly being violently tampered with, resulting in loss of perspective, tolerance of evil, and fragmentation of family and clan structure. This very condition might, of course, give rise to a restoration of higher values — as it indeed seems to be doing in some regions — although one cannot argue in favour of a set pattern. Dedicated leaders, royal and otherwise, had truly envisioned this rupture and South India, because of its peninsular character, had witnessed a more phlegmatic absorption of this virus into its blood stream. It is due to this that the end of the Vijayanagar empire is sometimes thought as the last battle fought in India on behalf of vibrant Hinduism while, in Upper India, this crash took place already around the close of the 12th century A.D., in the second battle of Tarain, and the triumph of Mohammad of Ghor. It is commonplace that the Northern Indian plains, so open to waves of invasion of varied kinds, had developed an apathy for social homogeneity, notwithstanding political resistance being amply displayed from time to time. Whenever ultimately the resistance was shown, as against the formidable British colonial empire, it came out of a purely religious issue, as the 'Sepoy Mutiny' reveals to us. Even in the recent decades, the nature of the induction of God and religious force into politics had often been swinging from sublimity to sanctimony. Thus, in the ultimate count, it would seem that the reinstatement of the individual, at his grass roots, would alone restore supernal love and universal humanism on their high pedestal.

HOMAGE TO TYAGARAJA

The nation celebrates the 200th birth anniversary of Tyagaraja, the composer and saint who attained immortality through music.

The nation reveres the memory of the Bard of Tiruvaiyaru who spanned heaven and earth with his music.

The nation pays homage to the brave soul who spurned material riches to enrich the musical and spiritual heritage of India.

There were, during Tyagaraja's time, over three hundred musicians who adorned the court of King Serfoji of Tanjore, only seven miles from Tiruvaiyaru. His own *guru*, Sonti Venkataramanaiya, had been a distinguished court musician.

The ruler was an enlightened patron. Withal, with the exception of Audiappa Aiyya who lives through his *varnam* "Viriboni", the other musicians of the court are doubly dead to the world of music.

Tyagaraja lives in hundreds of his compositions. What is the secret of his immortality?

Tyagaraja sang from soul unfettered and free. He was content to be himself. He sought spiritual perfection through music. He declined court patronage.

Tyagaraja emancipated himself in life. He showed the path of emancipation to all musicians.

To-day there is a great need for recapturing the spirit of Tyagaraja. True homage to him should produce the following results:

1. The musician should cease to consider himself a wage-earner at the mercy of petty patrons.
2. He should dedicate himself to his art, to contemplation and practice.
3. Compositions should be learnt through the sound, from traditional sources, and not from books direct.
4. Musicians should resolve not to violate the integrity of compositions for whatever reason, be it "virtuosity" or "verbosity".

Homage and reverence without basic loyalty is empty and barren. Tyagaraja's compositions should be rendered with a greater regard for their original form and spirit. They should cease to be used as pegs on which to hang the musician's arithmetical ingenuity. Nor are they to be treated as mere vehicles of verbal thought.

Aspects of Tyagaraja

THE MUSIC

T. L. VENKATARAMA AIYAR

Wherein lies the greatness of Tyāgarāja and why is he so popular? There are so many features which go to make for his greatness that one need not be surprised at the emphasis being laid on different aspects by different persons. There are those who attach the greatest importance to the fact that Tyāgarāja was a saint and they regard his compositions as sacred literature. Tyāgarāja lived a pure and spotless life and was a great Rāmabhakta and his mind was so completely attuned to God that it refused to respond to the attractions of worldly pomp and power. ("Nidhi chāla sukhāmā?") Then there are those who lay stress on the fact that his kirtana-s abound in poetic expressions and philosophical truths and hold that they have a value as literature. It is undoubtedly true that among music composers there is none who can compare with Tyāgarāja for the wealth of his poetic imagery. It is also true that we find in Tyāgarāja's songs many proverbs and homely sayings and in this respect he has followed the example of Purandaradāsa. All the same, the greatness of Tyāgarāja is primarily in his music and the other features have a value only as feeding to the glory of his music.

We have in Tyāgarāja extraordinary variety of musical compositions. Another noteworthy feature about the music of Tyāgarāja is that it is full of *bhāva*. Apart from *bhāva*, Tyāgarāja is a great master in portraying *rāga-s*. He worshipped *svara-s* as things of beauty—"Sōbhillu saptasvara"—and has spiritualized the art of music as such in many of his *kirtana-s*. He laid great emphasis on *rāga bhāva*. In the familiar *rāga-s* he has composed a number of *kirtana-s* bringing out several aspects of the *rāga*. Many unfamiliar *rāga-s* are known to us through his *kirtana-s* and live only through them. He has handled several *rāga-s* for which we have no *lakṣaṇam-s* in the science of Karnāṭak music preceding him. Many of these *rāga-s* must have been apparently invented by him. The *kirtana-s* composed by him in these *rāga-s* are among the triumphs of his genius.

—from 'The Hindu'

SADHANA

V. RAGHAVAN

The control of breath, mental absorption, and the maintenance of a blissful state have all made this art of music a veritable *Nāda Yōga*. Even the later evolved *Tāntric*, *Saivite* and *Yōgic* schools assign a definite place to *Nāda* and accept the efficacy of its worship in spiritual realization. The *Vijñāna Bhairava Tantra* says that the mental absorption produced by music gradually leads to the realisation of oneness with the Divine Spirit...

The substance of all these teachings is found summarized in the beginning of all music treatises in Sanskrit. Our saint-composer was acquainted with these books and had, in practice, realised the truth and philosophy of *Nāda Yōga*. One music treatise, the *Svarārṇava*, written as a dialogue between *Śiva* and *Pārvatī*, which, tradition says, Nārada himself gave to Tyāgarāja, is taken as mentioned by Tyāgarāja, at the end of his song *Svara-rāga-sudhā-rasa*, and as having been studied and understood by him.

—from 'The Spiritual Heritage of Tyagaraja'

TRUE DEVOTION

N. TYAGARAMAN

Tyāgarāja lived and worked at a time when the ideals of Hindu society were intact and an active influence. Even so he found a large number of people living a life of hypocrisy. One of the great Rāmabhakta-s India has ever known he has bequeathed to us in his compositions a potent instrument for regulating our life and conduct. The picture of a true Bhakta that emerges from them may be thus briefly described. A Bhakta has nothing to hide; his heart is always open. He knows no fear. He is practical and full of wisdom; a true benefactor of his kind who knows the needs of the times and acts accordingly. He knows by intuition, study and experience the truth behind the various 'facts' of life and expounds it in such a way that the common man can understand and follow it. He knows that Bhakti alone leads to abiding happiness. He does not scorn the comforts of life but will not allow the love of comfort to stand in the way of his pursuit of the ideal. The true Bhakta is no slug-gard, nor does he throw on the Lord the burden of doing every little thing for him. His Bhakti is of the kind that purifies a man inside and out, vitalises and endows him with physical strength, intellectual vigour, moral grit and an influence that makes itself powerfully felt by the society in which he lives. Śrī Tyāgarāja was a Bhakta of this type.

—from 'The Hindu'

HIS POETRY

T. S. PARTHASARATHY

If Tyāgarāja had not been the versatile musical genius he was but had presented his compositions to the world as devotional or didactic songs, would he still enjoy the same reputation he does today in the realm of Karnāṭak music? Had his pieces not been such marvels of coalescence of art music and melodic richness but were mere hymns clothed in simple but lilting melodies (like his *Utsava-sampradāya Kṛiti-s* and *Divya-nāma-Kirtana-s*), would he yet be deemed eligible for the place of honour he occupies in the musical world? The answer to both these questions is in the affirmative. ...

Tyāgarāja displays considerable poetic gifts within his limited scope as a *vāggyakāra* or composer of music. Among the celebrated major composers of Karnāṭak music, he is perhaps the only one who can be called a poet, barring Kṣhētrajña who stands in a class by himself. There is a school of thought among Telugu scholars that maintains that Kṣhētrajña composed his *padam-s* as *lokshya-s* to the *lakṣhaṇa-s* of the various types of *nāyaka-s* and *nāyikā-s* enumerated in a Telugu work called the "Śrīṅāra Rasa Mañjarī". Tyāgarāja revels equally in gorgeous descriptions of heaven and the celestial beauty of the Lord who resides there, as in his pen picture of the village Tiruvaiyāru (of his time) and the river Kāvērī which flows nearby. "Dorakunā" in Bilahari is one of the pieces in which Tyāgarāja excels himself in describing in ornate language the abode of his God with angels and liberated souls enjoying the supreme bliss of His presence. The three *charana-s* of this *kṛti* comprise a rapturous outpouring which will dispel all doubts regarding Tyāgarāja's mastery over Telugu idiom and the grandeur of his poetic conception.

—from Sangeet Natak Akademi Symposium

The 'Moksha' of Tyagaraja

To attain *Moksha*, meaning the blissful state of liberation, one does not have to wait for death, says Tyagaraja in his song "*Mokshamu galadā*." Liberation comes to the *sādhaka* in the mortal coil.—he asks: Can there be liberation after death for one who is not liberated in life? That Tyagaraja lived the life of a liberated soul (*jīvanmukta*), especially in his later years, is clear from numerous references in his songs. In the song mentioned above, as in many others, he avers that liberation is easy of access to the musically gifted, provided one uses the gift for *Nāda-yōga* with devotion.

"The union of the vital air and the vital fire leads to perception of *Prāṇa* (cosmic sound), the source of the seven *svara-s*; and this play on the *vinā* (of the human body) delights Lord Śiva; to them who do not know His mind, is there liberation after death?"

To know Śiva's mind, man must get closer to Him. *Saṅgīta* is the easy way. The musician can easily become "*Rudrasya anuchara*", in the words of Yājñavalkya. Here begins the path to liberation ("*moksha-mārga*") indicated in his famous verse, "*Vijñāvadana-tatvajña* : ..." But it is not liberation itself; on this Yājñavalkya is quite emphatic :

"*Gīrajñō yadi gītēna nāpnōti paramam padam*." *Paramapada*, the liberated state, is attained only through *Sāmagāna* :

*Yathāvidhānēna paṭhan sāmagāyam avichyutam
sāvadhānas-tadabhyāsāt param brahmādhigachchati.*

It is clear, therefore, that Tyagaraja's experience of music was at the refined and deeply spiritual level of *Sāma*. (Traditional chants do not exhaust *Sāma*.) He gives a clue to the nature of *Sāma* (which alone could take one to *Moksha* according to Yājñavalkya) in his song "*Svararāga-sudhā*" :

"*mūlādharaja nādameruḡuḡa mudamagu mokshamurā*". The sound here emanates from the *mūlādharā* below the navel.

Moksha is the merging of the individual soul (*jīvātmā*) with the cosmic soul (*Paramātmā*). The Muṇḍaka Upanishad describes it thus :

*Prāṇavō dhanu : śarō hyātmā Brahma talakshyamuchyatē
appramattēna vēddhavyam śaravat tanmayō bhavē.*

Yōga, the pursuit of spiritual perfection, is like archery. *Prāṇava* is the bow, *ātmā* the arrow, and *Brahman* the target. Like the arrow, *jīvātmā* gets embedded in the *Paramātmā*.

Musically speaking, the *vinā* of the body—the cerebro-spinal nerve system—has to be played on. That is *Sāma*. And that is the music which delights Śiva immensely. For, this *gātra-vinā* was made by Brahmā himself.

Completing the cycle from *gīta* to *Sāma*, and therefrom to *Moksha*, Tyagaraja makes clear the meaning of the oft-quoted but seldom understood *Sāstraic* dictum that the Creator 'evolved' *gīta* from *Sāma* (*Sāma vēdūlādām gītam sōṇjagrāha pītāmaha* :). If Tyagaraja's life is any guide, *Sāma* is infinitely more refined, and subtler, than *gīta*. *Gīta* has to work forwards, (or backwards—for both, in a cycle, mean the same thing) to *Sāma* for it to lead to *Moksha*.

—V.V.S.

MAHARANA KUMBHA

Mahārānā Kumbhā of the 15th century A.D. stands in Indian History in equal rank with Samudragupta, Vikramāditya, Harsha and Bhōja, the celebrated Hindu kings. In view of the extremely difficult times in which he attained grand success in the revival and sustenance of Hindu traditions in music, architecture, literature and other arts, he deserves special credit. An undaunted warrior, a gigantic patron of fine arts, a great builder of superb architectural works, a versatile author and a great revivalist of the Vedic and Purāṇic tradition—Kumbhā unfortunately could not get due credit at the hands of foreign authors of history. Historians are beginning slowly to recognize his greatness and to assign to him his due place in the political and cultural history of our country.

The main events of his political career may be summarized as follows :—

(i) Ascent in 1433 A.D. immediately after the death of his father Mokal. (ii) Victory over Sultan Muhammad Khilji of Malava in 1437-38 A.D. and capture of the Sultān. (iii) Conquests of Abu, Hadavati, Bundi, Ranathambhor, Nagaur. (iv) Victories over the Sultan of Malava in 1443, 1446 and 1454 A.D. (v) Victory in a combined attack by Sultans of Malava and Gujarat in 1456 A.D. (vi) Death in 1468 after a glorious reign of 35 years.

CONTRIBUTION TO MUSIC

Saṅgītarāja, the most voluminous and comprehensive work on *Saṅgīta-sāstra* (the first volume of this work has been published from the Banaras Hindu University under the editorship of the writer of this note and the second volume is almost ready for publication) and '*Rasikapriyā*', the only commentary on Jayadeva's *Gītāgovinda*,—these two constitute the richest patrimony left by Kumbhā for posterity in the field of Indian music. Minor musical compositions such as the *Sūda-Prabandha*, a new *Gītāgovinda* on the pattern of Jayadeva's immortal composition (not discovered as yet) are also attributed to him. Epithets such as बीखाबदनप्रवीणः, मंगीतमोमांसातिलमतिः occurring in the colophons of *Saṅgītarāja* bear testimony to his proficiency in practical music as well as theoretical postulation of the musical science.

The salient features of *Saṅgītarāja* are : elucidation and elaboration of all the topics of *Saṅgīta Ratnākara* ; citation of such ancient authorities as are rarely quoted, scholarly discussions on important points and profuse illustrations. The *Lakshana-s* and illustrations of *Deśiraga-s*, illustrations of *Suddha Gīta-s*, rare *Lakshana-s* of instruments such as *Matanga-Kinnari*, rich treatment of *Rasa* with illustrations—these are some of the contributions of *Saṅgītarāja*.

The *Rasikapriyā* commentary on Jayadeva's *Gītāgovinda* postulates new *rāga-s* and *tāla-s* for the lyric drama and also formulates original

Lakṣhaṇa-s of 28 varieties of *Mīśra-Sūda-Prabandha* covering the 24 *Aṣṭapadi-s* and four *śloka-s* of the last *sarga* of the text. It has thus unparalleled importance in the interpretative literature of *Gītagōvinda*.

Sufficient material is not available for assessing the magnitude of Kumbhā's patronage of the cultivation of music as an art in his *Rājasabhā* or *Nāṭyaśālā-s*. But it can be safely inferred from scattered references to his patronage of music in various works and inscriptions, that he had accomplished musicians under his patronage.

His patronage of *Nāṭya* is evident from references to his dramatic compositions in various *prapñita-s* and from his epithet, *Abhinavabharatā-chārya*.

ARCHITECTURAL WONDERS

The exquisite architectural creations that came into being under Kumbhā's patronage are numerous. Kirtistambha, the nine-storeyed tower in Chittorgarh, profusely decorated with sculptural figures, is verily an encyclopaedia of Indian culture. Kumbhalgarh, the invincible fort, is a marvel of military engineering and architecture. The fort of Achalgarh at Mt. Abu and numerous other forts traditionally counted as 32 were built under his patronage. Among the numerous temples built by him may be mentioned the two temples of *Kumbhasvāmin* and *Ādivarāha* in Chittorgarh. In his time a number of theoretical treatises on *sthāpatya-śāstra* were composed which highly enriched the literature on that subject.

A GENERAL ASSESSMENT OF KUMBHĀ'S ACHIEVEMENTS

Indian political and social history has not taken due note of Kumbhā's achievements and exploits in the fields of battle, as an undefeated warrior king, as an enlightened administrator who advanced the cause of Vedic religion and culture, as a *Siddha Yōgin*, as one to whom credit goes for having revitalized *Saṅgīta śāstra*, not as a secular art but as a part of the original *Nāṭyaveda*, as a scholar and writer of great erudition, as a builder of marvellous works of architecture, as a poet and musician of high merit, and finally as a man of great courage and fortitude. Rarely do men appear on the stage of worldly activity who possess the qualities and virtues of Mahārāja Kumbhā. The following verse of '*Ekalingamahātmya*' gives an apt appraisal of his achievements:

वेदा यन्मोसिरलं स्मृतिर्विहितमत्तं सर्वदा कण्ठभूषा
मीमांसे कण्ठले द्वे हृदि भरतमुनिव्याहृतं हारवल्ली ।
सर्वज्ञीणप्रकृष्टं कवचमपि परे राजनीतिप्रयोगाः
सर्वज्ञं बिभ्रदुच्चैर्यागितगुणभूषिते कुम्भभूषः ॥

The king Kumbhā shines gloriously as one whose crest is comprised of the *Vēda-s*, whose necklace is made of the *Smṛiti-s*, whose two ear-rings are the two *Mīmāṃsa-s* (Pūrva and Uttara), whose garland is made of Bharata Muni's postulations, whose full body armour is the practical application of *Rājāniti*, whose knowledge is all-embracing and who is embellished with innumerable qualities.

—P.L.S.

ARUNACHALA KAVIRAYAR

Rāmāyaṇa, the immortal story of Lord Viṣṇu's *Rāmāvatāra*, has been the favourite topic of poets and scholars since time immemorial. Inspired by Vālmiki, the *Ādikavi*, innumerable poets have sung this great epic again and again in many languages. Prominent in this galaxy of honoured poets is Arunāchala Kavirāyar to whom goes the credit of having composed the story of *Rāma* in the form of a musical play in Tamil, set to classical *Karnāṭak* music.

About half a century earlier to Tyāgarāja, Arunāchala Kavirāyar was born in 1711 at Tillaiyāḍi in Tanjore district, Madras State, as the fourth son of Nallatambi Pīlāi and Valliammai. Nallatambi Pīlāi was a Jain by birth, who later embraced Hindu Śaivism.

Studios Arunāchalam lost his parents at a young age. Choosing to avoid being a burden to his elder brothers, he took shelter in the nearby Śaivite monastery at Dharmapuram where he continued his studies and soon attained proficiency in many languages, particularly Tamil and Sanskrit, besides a working knowledge of Music. He made an intensive study of Tamil literature under the guidance of Ambalavāna Kavirāyar, head of the Dharmapuram monastery. The teacher was so much pleased with Arunāchalam's erudition and versatility that he wanted him to become his successor as the Paṇḍāra Sannidhi (head) of the Dharmapuram Ādhanam (monastery). Arunāchalam's reaction to this offer of a coveted post should indicate his pragmatic approach. He quoted Tiruvalluvar and other great sages who have stressed the importance of the married state and expressed his preference to enter married life first, rather than to ascetic life straightaway. The preceptor appreciated Arunāchalam's view and encouraged him to continue his studies in Tamil literature.

Arunāchalam, however, married only in his thirtieth year, when he had become an acclaimed Tamil scholar and poet (Kavirāyar). With his thirst for knowledge unabated even after marriage, he set up a *kāṣukkadaḍai* (small gold business) for his livelihood, which gave him the required leisure for pursuit of his studies. He critically studied almost all the available literary works in Tamil. Even as he had to evaluate the quality of gold in his business, he used to 'grade' Tamil works in terms of 'carats', so to say; and he rated only two of them—The *Rāmāyaṇa* of Kambā and *Tirukkuraḷ* of Tiruvalluvar—as 24-carat ! He considered *Tirukkuraḷ* as the noblest scripture, the mandates of which he found enacted in the life of Rāma in *Kambā-Rāmāyaṇam*. His mind was always hovering round the two works, and enjoying their literary and aesthetic beauties and moral greatness. Naturally, therefore, he chose the two topics wherever he was invited to discourse.

Once he had to go to Pudukhēri (Pondicherry) on business. On his way he sojourned at Sirkālī where Chidambaram Pīlāi, his old class-mate at Dharmapuram, was superintendent of the monastery's branch. Meeting after a long time, the two scholars spent much time in literary discussion, each reviewing the other's contribution. The host wanted a *Paḷḷu* (a Tamil poetic form) on Sirkālī; Arunāchala Kavirāyar composed it overnight, sent it to Pīlāi at dawn and proceeded on his onward journey. Chidambaram Pīlāi was so much struck by the beauty of the work that he desired to have the

company of such a valuable friend permanently. He even ventured, in anticipation of the Kavirāyar's approval, to bring his family members from Tillaiyāḍi, and settled them in a comfortable house at Sirkālī. When the Kavirāyar returned from Puduchēri, he was pleasantly surprised to see his family at Sirkālī. Overwhelmed by the kindness and affection of such a dear and scholarly friend, he settled for good at Sirkālī and came to be known as Sirkālī Arupāchala Kavirāyar.

The shift to Sirkālī marked the beginning of an eventful career for the Kavirāyar. Under the continuing inspiration of Chidambaram Pillai he wrote many literary works such as Ajōmukhi Nāṭakam, Anumār Pillait-tamil, Sirkālī Sthalapurāṇam, Sirkālī Kōvai, etc. Most important, it was here that two performing musicians, Venkatarāma Aiyar and Kōḍaṇḍarāma Aiyar of the neighbouring Saṭṭanāthapuram village came to him for learning Tamil literature. They suggested to the Kavirāyar that he compose the Rāmāyaṇa as a musical play in Tamil, and that they would help with the music. It was thus that the well known Rāmanāṭaka Kīrtanai was born. The work proved a gold mine for Kathā performances and dramatic presentations of the Rāmāyaṇa. Songs from Rāmanāṭaka Kīrtanai are sung even to-day in every nook and corner of the Tamil country.

The two musicians, Venkatarāma Aiyar and Kōḍaṇḍarāma Aiyar, collaborated with the Kavirāyar in the work, giving appropriate rāga-s and tāla-s to the songs. Faithfully following Kamba-Rāmāyaṇam throughout, Arupāchala Kavirāyar composed the songs in simple Tamil brimming with prosodical beauties, sparkling with homely sayings and flowing with easy grace, that makes Rāmanāṭaka Kīrtanai so appealing to the classes and the masses. Even before he had completed the work, some of its songs became well-known through his musician-associates who sang them to distinguished audiences.

The circumstances of the arañgētram (presentation ceremony) of Rāmanāṭaka Kīrtanai were not dissimilar to those which attended the arañgētram of Kamba-Rāmāyaṇam itself centuries earlier. It was in connection with the arañgētram that the Kavirāyar sang the famous song in Mōhana rāga, "Yē paḷli kondiraiyā" in praise (—nūḍastuti) of Lord Raṅganātha of Śrīraṅgam, and the "Toḍayam" invoking other deities and saints, just as Kambār sang Śaḍaḡōpar Andādi. Finally, Rāmanāṭaka Kīrtanai was presented before an enlightened audience, at the very thousand-pillared maṇḍapam of the Śrīraṅgam temple where Kamba-Rāmāyaṇam had had its debut.

Subsequent presentations of the work were before such distinguished and enlightened patrons as Tulaja Mahārājā of Tanjore, Anandarāṅgam Pillai of Puduchēri, Maṇali Muttukriṣṇa Mudaliār, Tēpperumāl Cheṭṭiār and Yuvarāṅappa Uḍayār of Uḍayarpālayam. In the tradition of Tamil poets, Arupāchala Kavirāyar sang songs on patrons also.

"Anda Rāma Soundaryam" in Kēḍāragouḷa, "Kānavēṇum" in Suraṭi, "Āro Ivar" in Bhairavi, "Saraṇam", one in Asāvēri and another in Sourāshṭram, "Ārendru Rāghavanai" in Yādukulā Kāmbhōji and the rāgamālikā "Enakkunnirupadam" are some of the pieces of Rāmanāṭakam that are very popular, though some of them in changed rāga-s and tāla-s. Arupāchala Kavirāyar passed away in 1778 at the age of 67, seven years after completing the Rāma Nāṭakam. Some scholars place him from 1712 to 1779.

—T.R.S.

HOMAGE TO TYAGARAJA

The nation celebrates the 200th birth anniversary of Tyagaraja, the composer and saint who attained immortality through music.

The nation reveres the memory of the Bard of Tiruvaiyaru who spanned heaven and earth with his music.

The nation pays homage to the brave soul who spurned material riches to enrich the musical and spiritual heritage of India.

There were, during Tyagaraja's time, over three hundred musicians who adorned the court of King Serfoji of Tanjore, only seven miles from Tiruvaiyaru. His own guru, Sonti Venkataramanaiya, had been a distinguished court musician.

The ruler was an enlightened patron. Withal, with the exception of Audiappa Aiyya who lives through his varnam "Viriboni", the other musicians of the court are doubly dead to the world of music.

Tyagaraja lives in hundreds of his compositions. What is the secret of his immortality?

Tyagaraja sang from soul unfettered and free. He was content to be himself. He sought spiritual perfection through music. He declined court patronage.

Tyagaraja emancipated himself in life. He showed the path of emancipation to all musicians.

To-day there is a great need for recapturing the spirit of Tyagaraja. True homage to him should produce the following results:

1. The musician should cease to consider himself a wage-earner at the mercy of petty patrons.
2. He should dedicate himself to his art, to contemplation and practice.
3. Compositions should be learnt through the sound, from traditional sources, and not from books direct.
4. Musicians should resolve not to violate the integrity of compositions for whatever reason, be it "virtuosity" or "verbosity".

Homage and reverence without basic loyalty is empty and barren. Tyagaraja's compositions should be rendered with a greater regard for their original form and spirit. They should cease to be used as pegs on which to hang the musician's arithmetical ingenuity. Nor are they to be treated as mere vehicles of verbal thought.

Aspects of Tyagaraja

THE MUSIC

T. L. VENKATARAMA AIYAR

Wherein lies the greatness of Tyāgarāja and why is he so popular? There are so many features which go to make for his greatness that one need not be surprised at the emphasis being laid on different aspects by different persons. There are those who attach the greatest importance to the fact that Tyāgarāja was a saint and they regard his compositions as sacred literature. Tyāgarāja lived a pure and spotless life and was a great Rāmabhakta and his mind was so completely attuned to God that it refused to respond to the attractions of worldly pomp and power. ("Nidhi chāla sukhama?") Then there are those who lay stress on the fact that his kīrtana-s abound in poetic expressions and philosophical truths and hold that they have a value as literature. It is undoubtedly true that among music composers there is none who can compare with Tyāgarāja for the wealth of his poetic imagery. It is also true that we find in Tyāgarāja's songs many proverbs and homely sayings and in this respect he has followed the example of Purandaradāsa. All the same, the greatness of Tyāgarāja is primarily in his music and the other features have a value only as feeding to the glory of his music.

We have in Tyāgarāja extraordinary variety of musical compositions. Another noteworthy feature about the music of Tyāgarāja is that it is full of *bhāva*. Apart from *bhāva*, Tyāgarāja is a great master in portraying *rāga-s*. He worshipped *svara-s* as things of beauty—"Sōbhillu sapta-svara"—and has spiritualized the art of music as such in many of his *kīrtana-s*. He laid great emphasis on *rāga bhāva*. In the familiar *rāga-s* he has composed a number of *kīrtana-s* bringing out several aspects of the *rāga*. Many unfamiliar *rāga-s* are known to us through his *kīrtana-s* and live only through them. He has handled several *rāga-s* for which we have no *lakṣaṇam-s* in the science of Karnāṭak music preceding him. Many of these *rāga-s* must have been apparently invented by him. The *kīrtana-s* composed by him in these *rāga-s* are among the triumphs of his genius.

—from 'The Hindu'

SADHANA

V. RAGHAVAN

The control of breath, mental absorption, and the maintenance of a blissful state have all made this art of music a veritable *Nāda Yōga*. Even the later evolved *Tāntric*, *Saivite* and *Yōgic* schools assign a definite place to *Nāda* and accept the efficacy of its worship in spiritual realization. The *Vijñāna Bhairava Tantra* says that the mental absorption produced by music gradually leads to the realisation of oneness with the Divine Spirit...

The substance of all these teachings is found summarized in the beginning of all music treatises in Sanskrit. Our saint-composer was acquainted with these books and had, in practice, realised the truth and philosophy of *Nāda Yōga*. One music treatise, the *Svarārṇava*, written as a dialogue between *Siva* and *Pārvatī*, which, tradition says, Nārada himself gave to Tyāgarāja, is taken as mentioned by Tyāgarāja, at the end of his song *Svara-rāga-sudhā-rasa*, and as having been studied and understood by him.

—from 'The Spiritual Heritage of Tyagaraja'

TRUE DEVOTION

N. TYAGARAMAN

Tyāgarāja lived and worked at a time when the ideals of Hindu society were intact and an active influence. Even so he found a large number of people living a life of hypocrisy. One of the great Rāmabhakta-s India has ever known he has bequeathed to us in his compositions a potent instrument for regulating our life and conduct. The picture of a true Bhakta that emerges from them may be thus briefly described. A Bhakta has nothing to hide; his heart is always open. He knows no fear. He is practical and full of wisdom; a true benefactor of his kind who knows the needs of the times and acts accordingly. He knows by intuition, study and experience the truth behind the various 'facts' of life and expounds it in such a way that the common man can understand and follow it. He knows that Bhakti alone leads to abiding happiness. He does not scorn the comforts of life but will not allow the love of comfort to stand in the way of his pursuit of the ideal. The true Bhakta is no slug-gard, nor does he throw on the Lord the burden of doing every little thing for him. His Bhakti is of the kind that purifies a man inside and out, vitalises and endows him with physical strength, intellectual vigour, moral grit and an influence that makes itself powerfully felt by the society in which he lives. Śrī Tyāgarāja was a Bhakta of this type.

—from 'The Hindu'

HIS POETRY

T. S. PARTHASARATHY

If Tyāgarāja had not been the versatile musical genius he was but had presented his compositions to the world as devotional or didactic songs, would he still enjoy the same reputation he does today in the realm of Karnāṭak music? Had his pieces not been such marvels of coalescence of art music and melodic richness but were mere hymns clothed in simple but lilting melodies (like his *Utsava-sampradāya Kṛti-s* and *Divya-nāma-Kīrtana-s*), would he yet be deemed eligible for the place of honour he occupies in the musical world? The answer to both these questions is in the affirmative. ...

Tyāgarāja displays considerable poetic gifts within his limited scope as a *vāggyekāra* or composer of music. Among the celebrated major composers of Karnāṭak music, he is perhaps the only one who can be called a poet, barring Kshētrajña who stands in a class by himself. There is a school of thought among Telugu scholars that maintains that Kshētrajña composed his *padam-s* as *lakṣya-s* to the *lakṣaṇa-s* of the various types of *nāyaka-s* and *nāyikā-s* enumerated in a Telugu work called the "Śrīngāra Rasa Mañjarī". Tyāgarāja revels equally in gorgeous descriptions of heaven and the celestial beauty of the Lord who resides there, as in his pen picture of the village Tiruvaiyāru (of his time) and the river Kāvēri which flows nearby. "Dorakunā" in Bilahari is one of the pieces in which Tyāgarāja excels himself in describing in ornate language the abode of his God with angels and liberated souls enjoying the supreme bliss of His presence. The three *charaṇa-s* of this *kṛti* comprise a rapturous outpouring which will dispel all doubts regarding Tyāgarāja's mastery over Telugu idiom and the grandeur of his poetic conception.

—from Sangeet Natak Akademi Symposium

The 'Moksha' of Tyagaraja

To attain *Moksha*, meaning the blissful state of liberation, one does not have to wait for death, says Tyāgarāja in his song "*Mōkshamu galadā*." Liberation comes to the *sādhaka* in the mortal coil.—he asks: Can there be liberation after death for one who is not liberated in life? That Tyāgarāja lived the life of a liberated soul (*jīvanmukta*), especially in his later years, is clear from numerous references in his songs. In the song mentioned above, as in many others, he avers that liberation is easy of access to the musically gifted, provided one uses the gift for *Nāda-yōga* with devotion.

"The union of the vital air and the vital fire leads to perception of *Pranava* (cosmic sound), the source of the seven *svara-s*; and this play on the *vinā* (of the human body) delights Lord Śiva; to them who do not know His mind, is there liberation after death?"

To know Śiva's mind, man must get closer to Him. *Saṅgīta* is the easy way. The musician can easily become "*Rudrasya anuchara*", in the words of Yājñavalkya. Here begins the path to liberation ("*mōksha-mārga*") indicated in his famous verse, "*Vīṇāvādāna-tatvajña: ...*" But it is not liberation itself; on this Yājñavalkya is quite emphatic:

"*Gīrajñō yadī gītēna nāpnōti paramam padam.*" *Paramapada*, the liberated state, is attained only through *Sāmagāna*:

*Yathāvidhānēna pathan sāmagāyām avichyutam
sāvadhāna-sādabhyāsāt param bruhmādhigachchati.*

It is clear, therefore, that Tyāgarāja's experience of music was at the refined and deeply spiritual level of *Sāma*. (Traditional chants do not exhaust *Sāma*.) He gives a clue to the nature of *Sāma* (which alone could take one to *Moksha* according to Yājñavalkya) in his song "*Svararāga-sudhā*":

"*mūlādharāja nādameruṅga mudamagu mōkshamurā*". The sound here emanates from the *mūlādharā* below the navel.

Moksha is the merging of the individual soul (*jīvātmā*) with the cosmic soul (*Paramātmā*). The Muṇḍaka Upanishad describes it thus:

*Pranavō dhanu: śarō hyātmā Brahma tallakshyamuchyate
apramattēna vēddhavyam śaravat tanmayō bhavēt.*

Yōga, the pursuit of spiritual perfection, is like archery. *Pranava* is the bow, *ātmā* the arrow, and *Brahman* the target. Like the arrow, *jīvātmā* gets embedded in the *Paramātmā*.

Musically speaking, the *vinā* of the body—the cerebro-spinal nerve system—has to be played on. That is *Sāma*. And that is the music which delights Śiva immensely. For, this *gāura-vīṇā* was made by Brahmā himself.

Completing the cycle from *gīta* to *Sāma*, and therefrom to *Moksha*, Tyāgarāja makes clear the meaning of the oft-quoted but seldom understood *Sāstraic* dictum that the Creator 'evolved' *gīta* from *Sāma* (*Sāma-vedāudāyam gītām suñjagrāha pitāmaha*:). If Tyāgarāja's life is any guide, *Sāma* is infinitely more refined, and subtler, than *gīta*. *Gīta* has to work forwards, (or backwards—for both, in a cycle, mean the same thing) to *Sāma* for it to lead to *Moksha*.

—V.V.S.

MAHARANA KUMBHA

Mahārāṇā Kumbhā of the 15th century A.D. stands in Indian History in equal rank with Samudragupta, Vikramāditya, Harsha and Bhōja, the celebrated Hindu kings. In view of the extremely difficult times in which he attained grand success in the revival and sustenance of Hindu traditions in music, architecture, literature and other arts, he deserves special credit. An undaunted warrior, a gigantic patron of fine arts, a great builder of superb architectural works, a versatile author and a great revivalist of the Vēdic and Purāṇic tradition—Kumbhā unfortunately could not get due credit at the hands of foreign authors of history. Historians are beginning slowly to recognize his greatness and to assign to him his due place in the political and cultural history of our country.

The main events of his political career may be summarized as follows:—

(i) Ascent in 1433 A.D. immediately after the death of his father Mokal. (ii) Victory over Sultan Muhammad Khilji of Malava in 1437-38 A.D. and capture of the Sultān. (iii) Conquests of Abu, Hadavati, Bundi, Ranathambhor, Nagaur. (iv) Victories over the Sultan of Malava in 1443, 1446 and 1454 A.D. (v) Victory in a combined attack by Sultans of Malava and Gujarat in 1456 A.D. (vi) Death in 1468 after a glorious reign of 35 years.

CONTRIBUTION TO MUSIC

Saṅgītarāja, the most voluminous and comprehensive work on *Saṅgīta-śāstra* (the first volume of this work has been published from the Banaras Hindu University under the editorship of the writer of this note and the second volume is almost ready for publication) and '*Rasikapriyā*', the only commentary on Jaydeva's *Gītagōvinda*,—these two constitute the richest patrimony left by Kumbhā for posterity in the field of Indian music. Minor musical compositions such as the *Sūda-Prabandha*, a new *Gītagōvinda* on the pattern of Jayadeva's immortal composition (not discovered as yet) are also attributed to him. Epithets such as वीणवादनप्रबोधः, संगीतमीमांसासामर्थ्यमतिः occurring in the colophons of *Saṅgītarāja* bear testimony to his proficiency in practical music as well as theoretical postulation of the musical science.

The salient features of *Saṅgītarāja* are: elucidation and elaboration of all the topics of *Saṅgīta Rāmānaka*; citation of such ancient authorities as are rarely quoted, scholarly discussions on important points and profuse illustrations. The *Lakshana-s* and illustrations of *Deśiragā-s*, illustrations of *Sūdda Gīta-s*, rare *Lakshana-s* of instruments such as *Matanga-Kinnari*, rich treatment of *Rasa* with illustrations—these are some of the contributions of *Saṅgītarāja*.

The *Rasikapriyā* commentary on Jayadeva's *Gītagōvinda* postulates new *rāga-s* and *tāla-s* for the lyric drama and also formulates original

Lakṣhaṇa-s of 28 varieties of *Mīśra-Sūda-Prabandha* covering the 24 *Aṣṭapadi-s* and four *śloka-s* of the last *sarga* of the text. It has thus unparalleled importance in the interpretative literature of *Gītagōvinda*.

Sufficient material is not available for assessing the magnitude of Kumbhā's patronage of the cultivation of music as an art in his *Rājasabhā* or *Nāṭyaśālā-s*. But it can be safely inferred from scattered references to his patronage of music in various works and inscriptions, that he had accomplished musicians under his patronage.

His patronage of *Nāṭya* is evident from references to his dramatic compositions in various *prapṛita-s* and from his epithet, *Abhinavabharatā-chārya*.

ARCHITECTURAL WONDERS

The exquisite architectural creations that came into being under Kumbhā's patronage are numerous. Kirtistambha, the nine-storeyed tower in Chittorgarh, profusely decorated with sculptural figures, is verily an encyclopaedia of Indian culture. Kumbhalgarh, the invincible fort, is a marvel of military engineering and architecture. The fort of Achalgarh at Mt. Abu and numerous other forts traditionally counted as 32 were built under his patronage. Among the numerous temples built by him may be mentioned the two temples of *Kumbhasvāmin* and *Ādivarāha* in Chittorgarh. In his time a number of theoretical treatises on *sthāpātya-śāstra* were composed which highly enriched the literature on that subject.

A GENERAL ASSESSMENT OF KUMBHA'S ACHIEVEMENTS

Indian political and social history has not taken due note of Kumbhā's achievements and exploits in the fields of battle, as an undefeated warrior king, as an enlightened administrator who advanced the cause of Vedic religion and culture, as a *Siddha Yōgin*, as one to whom credit goes for having revitalized *Saṅgita śāstra*, not as a secular art but as a part of the original *Nāṭyavēda*, as a scholar and writer of great erudition, as a builder of marvellous works of architecture, as a poet and musician of high merit, and finally as a man of great courage and fortitude. Rarely do men appear on the stage of worldly activity who possess the qualities and virtues of Mahārāja Kumbhā. The following verse of '*Ekalingamahātmya*' gives an apt appraisal of his achievements:

वेदा यन्मौरिलरत्नं स्मृतिविहितमर्तं सर्वदा कण्ठभूषा
भीमासि कुण्डले द्वे हृदि भरतमुनिव्याहृतं हारवल्ली ।
सर्वाङ्गीणप्रकृष्टं कवचमपि परे राजनीतिप्रयोगाः
सार्वज्ञं बिभ्रदुच्चैरगतिगुणभूषिते कम्भभूषः ॥

The king Kumbhā shines gloriously as one whose crest is comprised of the *Vēda-s*, whose necklace is made of the *Smṛiti-s*, whose two ear-rings are the two *Mīmāṃsa-s* (Pūrva and Uttara), whose garland is made of Bharata Muni's postulations, whose full body armour is the practical application of *Rājaniiti*, whose knowledge is all-embracing and who is embellished with innumerable qualities.

—P.L.S.

ARUNACHALA KAVIRAYAR

Rāmāyaṇa, the immortal story of Lord Viṣṇu's *Rāmāvatāra*, has been the favourite topic of poets and scholars since time immemorial. Inspired by *Vālmiki*, the *Ādikavi*, innumerable poets have sung this great epic again and again in many languages. Prominent in this galaxy of honoured poets is Aruṇāchala Kavirāyar to whom goes the credit of having composed the story of Rāma in the form of a musical play in Tamil, set to classical *Karnāṭak* music.

About half a century earlier to Tyāgarāja, Aruṇāchala Kavirāyar was born in 1711 at Tillaiyādi in Tanjore district, Madras State, as the fourth son of Nallatambi Pīlāi and Valliāmmāi. Nallatambi Pīlāi was a Jain by birth, who later embraced Hindu Śaivism.

Studios Aruṇāchalam lost his parents at a young age. Choosing to avoid being a burden to his elder brothers, he took shelter in the nearby Śaivite monastery at Dharmapuram where he continued his studies and soon attained proficiency in many languages, particularly Tamil and Sanskrit, besides a working knowledge of Music. He made an intensive study of Tamil literature under the guidance of Ambalavāṇa Kavirāyar, head of the Dharmapuram monastery. The teacher was so much pleased with Aruṇāchalam's erudition and versatility that he wanted him to become his successor as the Paṇḍāra Sannidhi (head) of the Dharmapuram Ādhiṇam (monastery). Aruṇāchalam's reaction to this offer of a coveted post should indicate his pragmatic approach. He quoted Tiruvalluvar and other great sages who have stressed the importance of the married state and expressed his preference to enter married life first, rather than to ascetic life straightaway. The preceptor appreciated Aruṇāchalam's view and encouraged him to continue his studies in Tamil literature.

Aruṇāchalam, however, married only in his thirtieth year, when he had become an acclaimed Tamil scholar and poet (Kavirāyar). With his thirst for knowledge unabated even after marriage, he set up a *kāṣukkaḍai* (small gold business) for his livelihood, which gave him the required leisure for pursuit of his studies. He critically studied almost all the available literary works in Tamil. Even as he had to evaluate the quality of gold in his business, he used to 'grade' Tamil works in terms of 'carats', so to say; and he rated only two of them—The *Rāmāyaṇa* of Kambār and *Tirukkuraḷ* of Tiruvalluvar—as 24-carat ! He considered *Tirukkuraḷ* as the noblest scripture, the mandates of which he found enacted in the life of Rāma in *Kamba-Rāmāyaṇam*. His mind was always hovering round the two works, and enjoying their literary and aesthetic beauties and moral greatness. Naturally, therefore, he chose the two topics wherever he was invited to discourse.

Once he had to go to Pudukchēri (Pondicherry) on business. On his way he sojourned at Sirkālī where Chidambaram Pīlāi, his old class-mate at Dharmapuram, was superintendent of the monastery's branch. Meeting after a long time, the two scholars spent much time in literary discussion, each reviewing the other's contribution. The host wanted a *Paḷlu* (a Tamil poetic form) on Sirkālī; Aruṇāchala Kavirāyar composed it overnight, sent it to Pīlāi at dawn and proceeded on his onward journey. Chidambaram Pīlāi was so much struck by the beauty of the work that he desired to have the

NARASIMHA AIYANGAR

T. K. Sesha Aiyangar

company of such a valuable friend permanently. He even ventured, in anticipation of the Kavirāyar's approval, to bring his family members from Tillaiyādi, and settled them in a comfortable house at Sirkālī. When the Kavirāyar returned from Puduchēri, he was pleasantly surprised to see his family at Sirkālī. Overwhelmed by the kindness and affection of such a dear and scholarly friend, he settled for good at Sirkālī and came to be known as Sirkālī Aruñāchala Kavirāyar.

The shift to Sirkālī marked the beginning of an eventful career for the Kavirāyar. Under the continuing inspiration of Chidambaram Pillai he wrote many literary works such as Ajōmukhi Nāṭakam, Anumār Pillait-tamil, Sirkālī Sthalapurāṇam, Sirkālī Kōvai, etc. Most important, it was here that two performing musicians, Venkaṭarāma Aiyar and Kōḍaṇḍarāma Aiyar of the neighbouring Saṭṭanāthapuram village came to him for learning Tamil literature. They suggested to the Kavirāyar that he compose the Rāmāyaṇa as a musical play in Tamil, and that they would help with the music. It was thus that the well-known Rāmānāṭaka Kirtanai was born. The work proved a gold mine for Kathā performances and dramatic presentations of the Rāmāyaṇa. Songs from Rāmānāṭaka Kirtanai are sung even to-day in every nook and corner of the Tamil country.

The two musicians, Venkaṭarāma Aiyar and Kōḍaṇḍarāma Aiyar, collaborated with the Kavirāyar in the work, giving appropriate *rāga-s* and *tāla-s* to the songs. Faithfully following Kamba-Rāmāyaṇam throughout, Aruñāchala Kavirāyar composed the songs in simple Tamil brimming with prosodical beauties, sparkling with homely sayings and flowing with easy grace, that makes Rāmānāṭaka Kirtanai so appealing to the classes and the masses. Even before he had completed the work, some of its songs became well-known through his musician-associates who sang them to distinguished audiences.

The circumstances of the *arañgētram* (presentation ceremony) of Rāmānāṭaka Kirtanai were not dissimilar to those which attended the *arañgētram* of Kamba-Rāmāyaṇam itself centuries earlier. It was in connection with the *arañgētram* that the Kavirāyar sang the famous song in *Mōhana rāga*, "Yēn palli kondiraiyā" in praise (—*nūḍāstuti*) of Lord Raṅganātha of Śrīraṅgam, and the "Tōḍayam" invoking other deities and saints, just as Kambār sang *Saḍaḡōḇar Andādi*. Finally, Rāmānāṭaka Kirtanai was presented before an enlightened audience, at the very thousand-pillared *maṇḍapam* of the Śrīraṅgam temple where Kamba-Rāmāyaṇam had had its debut.

Subsequent presentations of the work were before such distinguished and enlightened patrons as Tulaja Mahārāja of Tanjore, Anandaraṅgam Pillai of Puduchēri, Maḡali Mutukriṣṇa Mudaliār, Tēpperumāl Cheṭṭiār and Yuvarāṅgappa Uḍayār of Uḍayārpālayam. In the tradition of Tamil poets, Aruñāchala Kavirāyar sang songs on patrons also.

"Anda Rāma Soundaryam" in *Kēḍaragoula*, "Kānavēṇum" in *Suraṭi*, "Āro Ivar" in *Bhatravi*, "Saraṇam", one in *Asāvēri* and another in *Sou-rāshram*, "Ārendru Rāghavanai" in *Yadukula Kāmbhōji* and the *rāgamālīkā* "Enakkunnirupadam" are some of the pieces of Rāmānāṭakam that are very popular, though some of them in changed *rāga-s* and *tāla-s*. Aruñāchala Kavirāyar passed away in 1778 at the age of 67, seven years after completing the Rāma Nāṭakam. Some scholars place him from 1712 to 1779.

—T.R.S.

Pallavi Narasimha Aiyāṅgār, my *Guru*, came of the pupilar line of Saint Tyāgarāja. He had learnt from Mānōnbuchāvaḍi Venkaṭasubbaiyar, pupil of Tyāgarāja. He was blessed to have seen Tyāgarāja in person.

He was about ten years of age when he had his *darśan* of Tyāgarāja, who was then 87. The saint-composer lived up to 88½ years. So did my *Guru*, thanks to the grace of Saḍguru Tyāgarāja, live for 88 years. He spanned four generations and was a link between Tyāgarāja and us.

Some of you might have seen him in person.² Those who heard his concert, at his age of 87 in 1923, in the Śrī Rāmanavami festival organized by me, will remember how he enthralled an audience of a thousand in the open pandal. (And no 'mike'!) It is well-known how the celebrated Hindustāni musician Abdull Karīm Khān expressed his great admiration of the performance. Narasimha Aiyāṅgār passed away in the next year, on the day he completed 88. It was Narasimha Jayanti, and his own birthday.

He was known as Nāmakkal Narasimha Aiyāṅgār. That was because he lived for some years after his marriage, at Nāmakkal (Salem district), the town of his father-in-law. His native village, however, was Kacchnam near Tiruvur in Tanjore district. In his early years he had learnt music from one Appākkutti Naṭṭuvanār. Later he underwent *gurukulavāsam* under Mānōnbuchāvaḍi Venkaṭasubbaiyar. He was supported by his paternal uncle who was a Sanskrit scholar at Tanjore.

Launching on his profession as a concert musician, he soon acquired name and fame and was regarded on a level with Mahā Vaidyanātha Aiyar and Paṭnam Subrahmaṇya Aiyar. That was also the time of Kunakkudi Kriṣṇa Aiyar. The earlier generation had been dominated by Periya Vaitti, Chinna Vaitti, Bhikṣhāṇḍārkoil Subbarāyar and others. My *Guru* had listened much to those veterans.

My *Guru* was in great demand for concerts till he was 68, till 1904. In the next generation Palghat Anantarāma Bhāḡavatar, Ramanathapuram Śrīnivāsa Aiyāṅgār, Konerirajapuram Vaidyanātha Aiyar and Pushpavanam Aiyar were the leading performers. Narasimha Aiyāṅgār's concerts were in demand even during that time, though not as frequently as before.

For 24 years from his 65th year, he lived at Śrīraṅgam. Many were those who had *gurukulavāsa* under him during those years. My very good friend, Ariyakudi Rāmaṇuja Aiyāṅgār, learnt under my *Guru*. Nerur Raṅgachārīār and Śrīnivāsachārīār, Madurai Brothers, Sattur Kriṣṇa Aiyāṅgār, "Calcutta" Rāghavāchārīār, Umayalpuram Kalyāṇarāma Aiyar, Turaiyur Rājagōpāla Śarmā and many others became his pupils. He was indeed a noble patron who gave not only music but food and shelter to many disciples at a time. I joined him at Nāmakkal when I was 8 years of age. Even earlier to me there were others who were learning from him, such as Raṅga Śāstri and Mannargudi Santhānam Aiyāṅgār. I was indeed blessed to have sat at his feet for years and gone with him to his concerts.

In those days, unlike to-day, transport facilities were limited, and there were no mass media of communication like the newspaper and the Radio to spread one's name and fame far and wide. Even so, within a

1, according to tradition; in the present-day view, 80 only. 2. (Talk, 1954) —Ed.

short time my guru's fame spread quickly and he came to be known as *Pallavi* Narasimha Aiyangār and *Kēdaragoula* Narasimha Aiyangār. The prefixes were indicative of his extraordinary mastery of *Pallavi* and *Kēdaragoula* rāga. The titles were given by *vidvān-s*, his compeers.

Those were peaceful days when well-known musicians used to stay for days together, under the auspices of genuine patrons, on festive occasions like marriages, etc. On these occasions the musicians would sing and talk freely among themselves, and it was such a delight to watch them. After prolonged stays they used to start on their journeys by bullock cart, for their next performance engagements.

It was in such a *Vidvādghōṣhī* at Salem that Narasimha Aiyangār was hailed as "*Pallavi* Narasimha Aiyangār" by an eminent group of musicians led by Paṭnam Subrahmanya Aiyar, Neikkārapatti Śeṣha Aiyar and Andanallūr Subbaiyar. That title stuck to him.

In those days they did not go in for *Tadhinginatōm* (mechanical, arithmetical rhythmic patterns). Improvisation in *svara* was highly imaginative and varied, and of indescribable beauty. My *Guru* has a special talent in singing *svara*-syllables in lightning speed. He had in *svara*-singing that degree of speed which Mahā Vaidyanātha Aiyar had in *akāra*.

In music there is such a thing as the sense of the appropriate. It is this sense which makes the artist's art delicious. My *Guru*'s music was brimming with this sense of beauty. He was extremely dexterous in *gati-bhēda*, but it was with this sense of beauty, ease and grace that he used to execute the technique. Even to-day Hindustāni musicians use only "*mōra*" for the denouement. *Tadhinginatōm* has n't got the beauty of "*mōra*". The *mōra-s* handled by my *Guru* were innumerable.

His tuneful voice came out with effortless ease in *sañchāra-s* in *madhya* and *mandra* registers and drowned, as it were, the audience in a flood of *Nāda* and made them forget themselves. By proper practice one should culture the voice for the beauties of *Ghana*, *Naya* and *Dēśya*. Secondly, the voice should merge perfectly with the *Tamburā śruti*. Last but not least, one should develop the aesthetic sense. If to-day our music does not reach the standard of the old masters, in the capacity to make the listeners forget themselves, it is because we have to some extent forgotten these essential aspects. Even to-day, if, listening to a high class Hindustāni musician, people forget themselves in the music, it is not surprising; for those musicians are steadfastly holding to these virtues. The truth of what I say would be evident to those who have heard masters like Mahā Vaidyanātha Aiyar, Paṭnam Subrahmanya Aiyar and my *Guru*.

In the heyday of my *Guru*'s career, the *vidvān-s* who generally accompanied him were Tirukkōḍikāval Kṛṣṇa Aiyar and Chinna Dēvuḍu Aiyar (violinists), and Tukārām and Nārāyaṇaswāmi Appā (mṛdaṅgists); Nannu Miya played *Ḍhōlak* sometimes. Tirukkōḍikāval Kṛṣṇa Aiyar had a special affection for my *Guru*.

Mahā Vaidyanātha Aiyar was famous for the *rāga-s* *San̄karābharanam* and *Bhairavi*, Paṭnam Subrahmanya Aiyar for *Bēgaḍā* and *Nāṭṭakurañji*; My *Guru* was famous for *Kēdaragoula* and *Nāyaki*; he sang elaborate *Pallavi-s* in these *rāga-s*.

Of grand build and fair complexion, he was an imposing figure on the concert platform—even there he wore only the *Yōga-vēṣhī*. Apart from the time given to ablutions, etc., he was engaged all the time in *Nāda-yōga*. (Translated.)

—courtesy : 'Mitran'

RAHIMAT KHAN

At the end of the nineteenth century, a shabbily clothed "half-mad fakir" used to wander aimlessly through the streets of Varanasi. Gifted with a sweet and enchanting voice, he would start singing anywhere, any time. Forgetting everything else, people would flock around him and listen to the heavenly music, spell-bound. Vishnu Pant Chatre, proprietor of a circus company camping at Varanasi, was fascinated by the reports about the fakir and immediately sent for him. He did not take much time to find that the fakir was none other than Rahimat Khān himself, highly talented son of his own *guru*, the famous Haddu Khān of Gwalior. After the death of his father and of his elder brother Mohammed Khān, Rahimat Khān had disappeared from Gwalior. Even after much search his whereabouts could not be traced.

Chatre was overjoyed at this unexpected meeting. He warmly embraced Rahimat Khān and kept him under his shelter constantly during his life-time. The latter's powers of memory had become impaired owing to addiction to narcotics. Gradually he regained them to some extent, under the loving care of his friend. He started his life afresh. He resumed his profession of musical performance without having to bother about livelihood.

Rahimat Khān's father Haddu Khān and uncle Hassu Khān had enjoyed a very high degree of admiration from the Maharaja of Gwalior. The brothers were extremely anxious to learn from the famous and senior-most court musician, Bādē Mohammed Khān, who would not agree to take them as his pupils. At last, with the help of the Maharaja, they succeeded in fulfilling their ambition. The story goes that the Maharaja allowed the two younger musicians to remain concealed under his throne whenever Bādē Mohammad Khān sang to him. Thus they had the opportunity of listening continually to the great master for many months. Later a contest was arranged in which, after Bādē Mohammad Khān's recital, the brothers won by reproducing all the intricacies of the master's art which he had been jealously guarding. The incident brought enormous fame to the brothers.

In those days Gwalior enjoyed the distinction of being the most important seat of learning in Hindustāni music. The ruling dynasty generously patronised the art. Braving the difficulties and obstacles of long journey, students from distant parts of the country reached the city in quest of learning, to learn the art from great masters who adorned the city. The true artists that they were, Haddu Khān and Hassu Khān were catholic in their outlook. They did not discriminate against Hindu aspirants to the art. Eknāth Paṇḍit, Vāsudēva Buvā, Vishnu Pant Chatre and many others were among their noted Hindu disciples.

Gwalior *gharānā* is acclaimed for its rich repertoire of hundreds of compositions in various forms such as *vilambit* and *druṭ Khayāl-s*, *Tarānā-s*, *Chaturāṅga-s*, etc., in different *rāga-s*. None of the aspects being over-emphasized, it is recognised as a happy synthesis of *ālāp*, *bōl-tān* and

tān. Nevertheless there is a general criticism against it, that its stress is on technicalities. To some extent, it must be admitted, the criticism is valid. There are some experts belonging to the tradition who take pride in ignoring aesthetics and pleasant voice production. According to them the greatness of a musician consists in "defeating" the *Sāraṅī* player or the *Tablā* player. Rahimat Khān was a pleasing exception. His own father, due to defective voice production, employed the jaw in executing *tāna-s*, and many Gwalior artists blindly go on copying it even to-day. Rather than on his father, Rahimat Khān modelled himself on his uncle Hassu Khān who was free from any such defect in voice production.

Rahimat Khān toured all over India along with Chatre's circus and gave music performances. Temperamental by nature, he would sometimes refuse to sing on important occasions. On such occasions, it is said, some one was asked to sing a *rāga* or composition that was Rahimat Khān's favourite, incorrectly. That would provoke an inspired rendering from Rahimat Khān. He visited Nepal in the year 1900. It was in Poona, in 1909, that Abdul Karīm Khān had the first opportunity to listen to Rahimat Khān. He was so greatly impressed by the music that he took Rahimat Khān as his ideal for tuneful and pleasant voice production.

After the death of Chatre, Rahimat Khān settled in the tiny princely state of Kurundwad. Here Abdul Karīm Khān had the opportunity of listening to Rahimat Khān's music continually for years. It is said that there was a music contest between Rahimat Khān and Allādiyā Khān at Kolhapur, and that the audience, which included many connoisseurs, unanimously declared Rahimat Khān as the victor. The famous Bhāskara Buwā Bakhle was a great admirer of his music. In turn Rahimat Khān was fond of Bakhle's music and used to call him affectionately, "Bhāskar Khān". Paṇḍit Vishṇu Digambar Paluskar respected Rahimat Khān as much as he did his own *guru*, Paṇḍit Bālakrishṇa Buwā. Rahimat Khān used to stay and give music performances in Paṇḍitji's Gandharva Mahavidyalaya at Bombay. The latter's foremost disciples such as Pt. Omkar-nath Thakur, Pt. V.N. Patwardhan, Pt. Narayanarao Vyas and others used to accompany Ustād Rahimat Khān on the *Tanpura* and derive great inspiration from his music. In 1922 Rahimat Khān recorded a few discs for the gramophone.

Rahimat Khān had an innocent, child-like mind and a charming personality. He was very fond of sweets, especially *Gajar-kā-halwā*. To music lovers his unparalleled music was so sweet and divine that they called him "*Bhūgandharva*." When he died at the age of about 60, at Kurundwad in 1922, the music world shed tears for the loss of a rare genius.

—V.C.M.

Please note : Picture in the Supplement, described as Rahimat Khān's, is not his. It is of Bande Ali Khān whose biography will appear in the next Number. Rahimat Khān's, picture, too, will appear in the next Number—Ed.

NORTH-SOUTH DISTINCTION : A SURVEY

Prem Lata Sharma

This topic has a special significance for the Delhi Saṅgīta Samāj which is devoted to the cause of bringing about a better mutual understanding between the two systems of Indian music.

There are some popular beliefs about this distinction current among laymen and sometimes even among specialists :—

1. Karnāṭak music has retained the purity of the ancient tradition, whereas Hindustānī music has lost it to a great extent due to Muslim influence.
2. The Arabs and Greeks had no musical system of their own ; they simply borrowed from India ; so the question of foreign influence on our music does not arise.
3. Due to heavy foreign invasions there was a Dark Age in our cultural history between 1000 and 1200 A.D. in North India, and a little later in South India. The musical tradition that we have either in the North or in the South, consists of whatever fragments could be revived or retrieved after the Dark Age. Thus both the systems have been stabilised after great upheavals, and neither of them is pure. (This view is nearer the truth).

While attempting an assessment of the extent of the retention or otherwise of the ancient tradition in these two systems, it is advisable to analyse their differences.

The most apparent difference is that of voice production and *gamaka-s*, but that is not all.

The difference of *svara* nomenclature is very radical and has had far-reaching consequences. It may be analysed in some detail.

The *Vikṛita-svara-s* enumerated in the *Saṅgīta Ratnākara* were never intended to be located on 'Achalā' (fixed) frets of the *Vīṇā*, they were inseparably connected with the *Murchchanā*-system. But these *svara-s* were located on the *Vīṇā* by Rāmāmātya and were identified with the *Mēla* system. Out of the twelve *Vikṛita-svara-s* of *Saṅgīta Ratnākara* Rāmāmātya theoretically accepted seven, but actually he could locate only five of them on the *Vīṇā*, because the number of frets is twelve and seven out of them had to be reserved for *Suddha-svara-s*.

<i>Vikṛita Svāra-s</i> of S.R.	Theoretically accepted by Rāma.	Actually located on the Viṇā by Rāma.
Kaiśika Nishāda	—	—
Kākalī Nishāda	—	—
Chyuta Shadjā	—	Chyuta-Shadjā Nishāda
Achyuta Shadjā	x	x
Chatuḥśruti Rishabha	x	x
Sādhāraṇa Gāndhāra	—	—
Antara Gāndhāra	—	Chyuta-Madhyama-Gāndhāra
Chyuta Madhyama	—	—
Achyuta Madhyama	x	x
Chyuta Pañchama	—	Chyuta-Pañchama-Madhyama
Chatuḥśruti Pañchama	x	x
Chatuḥśruti Dhaivata	x	x

[Really speaking, *Chyuta-Shadjā-Nishāda* and *Chyuta-Madhyama-Gāndhāra* have been located on the frets embodying the interval of *Antara Gāndhāra* and *Kākalī Nishāda* respectively, but Rāmāmātya has suggested two alternatives—(i) either they may be taken as identical, or (ii) they may be taken as different. This suggestion gave rise to serious misunderstandings in later authors. Sōmanātha was influenced by the second alternative when he said that there were no frets on the *Viṇā* for *Antara Ga* and *Kākalī Ni*. Vyaṅkaṭamakṣī, on the other hand, was influenced by the first alternative when he said that *Antara Ga* and *Kākalī Ni* represented three-*śruti*-intervals (although their two-*śruti* intervals have been accepted by Bharata and all subsequent authors.)]

Thus out of the five *Vikṛita svāra-s* located by Rāmāmātya on the *Viṇā*, two were varieties of *Gāndhāra*, two of *Nishāda* and one of *Madhyama* or *Pañchama*. Two varieties each of *Gāndhāra* and *Nishāda* could be accommodated only at the cost of the lower varieties of *Nishāda* and *Dhaivata*. This resulted in serious misapprehensions regarding *Śruti*-intervals as will be clear from the following chart (Illustration on the *Viṇā*).

Serial No. of frets	Actual Śruti intervals	Svāra-s located under the 'Ma' string	Apprehended śruti- intervals	Svāra-s located under the 'Sa' string	Apprehen- ded śruti- intervals
1	2	Ch. Pa. Ma.	3 or 2	Śuddha Ri	3
2	2	Śuddha Pa	1 or 2	Śuddha Ga	2
3	2	Śuddha Dha	3	Sādhāraṇa Ga	1
4	1	Śuddha Ni	2	Antara Ga, or Ch. Ma. Ga.	1 or 2
5	2	Kaiśika Ni	1	Śuddha Ma	2 or 1
6	2	Kākalī Ni, or Ch. Sa. Ni.	1 or 2	Ch. Pa. Ma.	3 or 2

The location of svāra-s under the *Pa* string can be inferred from the above chart. It is clear from the chart that—(1) one and the same fret has been taken to represent different *śruti* intervals under different strings, e.g., the second fret represents 4-*śruti* interval under the *Ma* string a

'*Śuddha Pa*' is located on it, but the same fret is said to represent 5-*śruti* interval under the *Sa* string as '*Śuddha Ga*' is located on it.

(2) The lower varieties of *Ri-Dha* have been taken to be '*Śuddha*' *Ri-Dha* and their higher varieties as '*Śuddha*' *Ga-Ni*.

Thus the Karnāṭak *Svāra*-nomenclature is different from the Hindustāni as shown in the following chart.

Karnāṭak (Taking 'Sa' on the 'Mēru')			Hindustāni (Taking 'Ma' on the 'Mēru')		
Śuddha Śruti-s, real and apprehended	Vikṛita	Śruti-s, real and apprehended	Śuddha Śruti-s	Vikṛita	Śruti-s
Ri	2, 3	Sā. Ga	Ri	4	Kōmala Ri
Ga	4, 5	Ant. Ga	Ga	7	Kōmala Ga
Ma	9	Prati Ma	Ma	9	Tivra Ma
Pa	13		Pa	13	Kōmala Pa
Dha	2, 3				
Ni	4, 5	Kaiś. Ni	Da	3	Kōmala Dha
		Kā. Ni	Ni	4	Kōmala Ni
Sa	5, 4		Sa	2	

Thus the Karnāṭak Śuddha scale is *Sa-ri-Ri-ma-pa-dha-Dha* according to the Hindustāni nomenclature. This scale is full of '*Vivāda*' and fortunately it remained only a theoretical entity and could never find a place in practical training. Although this *Mukhāri* or *Kanakāngi* scale was said to be identical with *Shadjagrāma*, it has no relation with the latter. The Hindustāni Śuddha scale is the *Sāntarā* *Madhyama-Murchchanā* of *Shadjagrāma* and the *Nishāda-Murchchanā* of *Madhyama-grāma*.

(Illustration)

Sa-Grāma	Ma—Pa—Dha—Ni—Sa—Ri—Ant.Ga
Ma-Grāma	Ni—Sa—Ri—Ga—Ma—Pa—Dha
Hindustāni	
Bilāvala Scale	Sa—Ri—Ga—Ma—Pa—Dha—Ni
Śruti-intervals	(2) 4 — 3 — 2 — 4 — 3 — 4 —

The use of alternative *Svāra*-names in Karnāṭak music also embodies a glaring distinction. It is baffling to the Hindustāni listeners.

(Illustration on the *Viṇā*)

Svāra-Pairs	Alternative Names
Śuddha Ga-Sādhāraṇa Ga	Pañchaśruti Ri for Śuddha Ga
Sādhāraṇa Ga-Antara Ga	Shatśruti Ri for Sādhāraṇa Ga
Śuddha Ni-Kaiśika Ni	Pañchaśruti Dha for Śuddha Ni
Kaiśika Ni-Kākalī Ni	Shatśruti Dha for Kaiśika Ni

The next point of difference is interconnected with the use of alternative *Svāra*-names and that is the *Mēla*-system of Rāga-classification. Although this system has been adopted also in the Hindustāni system, the latter had a special fancy for the *Rāga-Rāgini* system in the medieval times. [Sōmanātha in the South and Śrīkaṭṭha (author of *Rasakaumudī*) in the

North (West rather) attempted a fusion of the *Mēla* and *Rāga-Rāginī* systems.]

Thus the loss of the ancient *Grāma-Murchhanā*-system and the *Rāga*-classification system known as *Grāma-Rāga-Deśi-Rāga* is common to both the musical systems, although the consequences of this loss have not been identical in the two.

The difference in the *Tāla*-system of the two traditions is more formal than basic. (Illustration of identical *Tāla*-s). Both have cyclic time-measures.

The loss of many ancient terms and a change in the meaning of others is common to both the systems. For example, the *Sthāya*-s have been lost from current usage in both. As regards the change in meaning, the *gamaka*-s 'Sphurita' and 'Tribhinna' may be cited as examples. In modern Karnatak usage, Sphurita stands for the twice-repeated *svara*-s such as *Sa-Sa*, *Ri-Ri*, *Ga-Ga*, etc. and 'Tribhinna' stands for the use of triple *svara*-s such as *Sa-Sa-Sa*, *Ri-Ri-Ri* etc.; but according to S.R. 'Sphurita' means *Kampa* in the 1/6 speed of *Laghu* and 'Tribhinna' means *Saichāra* with great speed in the three *Sthāna*-s.

The difference of verbal language is of the least importance in music, but the poetic content of songs does require to be reviewed. Unfortunately the poetic-musical compositions of saint *Vāggēyakāra*-s in the North did not find much place in the classical tradition. This is not the case in the South where the devotional compositions of saints have found a place of pride in the classical tradition. Political and social conditions are responsible for this difference.

Last but not the least is the difference in the degree of relative emphasis on composition and improvisation. In the South composed music is flourishing more than improvised music and in the North, on the contrary, composition has been reduced to next to non-entity and improvisation has its full sway. A slight change in emphasis would do good to both the systems. The difference of compositional patterns is also formal and hence it has not been taken up here in detail.

Before concluding, the fundamental points of agreement in both the systems may be enumerated.

1. Both are melodic and have inherited the highly developed *Rāga*-system. In the South, however, a tendency to equate *Rāga* with *Mēla* or scale has been gaining currency during some time past. This is dangerous and needs to be checked. (Prof. Sadagopan has repeatedly drawn my attention to this problem.)

2. Both have a cyclic time-measure system with some formal differences.

3. Both have sustained losses and upheavals owing to foreign invasions.

4. Both have a place for composition and improvisation, though with varied emphasis. The South would do better if more emphasis is laid on improvisation and the North would be able to better accommodate medium talents if composition is given more importance. Attempts for retrieving the traditions of devotional pieces for absorption in the classical tradition are also needed in the North.

—Delhi Sangita Samaj, November 1966

AN INTRODUCTION TO THE TEACHING OF KARNATAK MUSIC

V.V. Sadagopan

Education in music is education in taste, discernment and refinement. Grammar and technique are meant to be gentle hand-maids, never oppressive. Teachers should constantly bear this in mind and evolve their teaching methods accordingly. Teaching, to beginners in particular, should never start with theory. To foist the 72 *mēlakartā*-s and 22 *śruti*-s on them is a perversion of education.

Thanks to books published in the past few decades, theoretical study of music is widespread in South India. The knowledge thus gained is at once an advantage and a disadvantage. For, many who have studied "theory" are apt to imagine that they have understood music fully—even better than the best exponents of the art! The disastrous consequences of this attitude are already beginning to be felt. I would strongly urge all music-lovers, students, teachers, critics and patrons to understand these books in their totality and to read, in addition, other books, old and new. The excellent books written by my esteemed senior, Professor P. Sambamoorthy, should not be turned into weapons of aggression by bandying about a few pieces of information culled from them. The learned Professor has been at pains to emphasise, in more than one place, that the aesthetic approach to the study of music is the correct approach. He has clearly distinguished between *Rāga* and Scale (*mēlakartā*). He has severely disapproved of the present method of *anuloma* in *Pallavi*-singing, which goes in for cleverness at the expense of artistry. The charming old traditional method has also been explained by him. How many teachers and musicians have cared to follow his wise counsel?

The Music Academy of Madras has held, over the years, numerous discussions and demonstrations on the *lakṣhaṇa* of *rāga*-s. Except to those who have followed these closely and cared to check them up with practice, the Academy's booklet on *Rāga-lakṣhaṇa*, which gives the bare *ārōhaṇa*-

avarāḥaṇa and *mēlakartā* of each *rāga*, will present a picture not of *rāga-s* which are fairies, but of phantoms.

Parents, teachers and pupils, and organizations which conduct music schools have a great responsibility in the matter. There is a cultural awakening in the country but, unless it is properly directed, it may not turn out to be a blessing. Numbers present a problem in quality. *Gurukulavāsa* as of old appears no longer possible. But these are really no problems at all provided we make up our minds as to what we want—something in the name of Karnāṭak music, or an art worthy of our great tradition?

I wish to share some of my thoughts with enthusiasts, teachers and students of Karnāṭak music. I shall speak of vocal music only, but what is said applies equally to instrumental music, with suitable modifications.

TEACHING

The teacher should never cease to be a musician. He should practice *Nāḍopāsana*. Through it, the correct interpretation of theory, grammar and technique and the ways of imparting them to pupils would become clear to him. Rule-of-thumb grammar will not then be necessary. He will realise the immensity of the art. It will give him humility and, at the same time, a sense of pride in his profession. He will then become truly independent, capable of doing better service to society.

Music is not mechanics. The approach to *rāga* is through the practice of it. The correct shades of *svara-s*, called *śruti-s*, and *gamaka-s* employed in different *rāga-s* cannot be explained fully by any book or even by spoken words. These have to be learnt initially by intelligent listening and later supplemented by critical study. Half the time of a class, therefore, will be well-spent in pupils listening to the music of masters, made available through modern equipment such as the radio, gramophone and tape recorder, and to the teacher's own singing in a manner that will be inspiring. The other half may be devoted to the teaching of traditional compositions, and, wherever possible, in improvisation (*manōdharmā*). There is no use piling up compositions by the hundred if, side by side, the pupil is not encouraged to improvise, *Rāga-ālāpanā* in the first instance, and *Niraval* and *Kalpana-svara* later on. Cliches or stock contrivances should be avoided. The pupil should be gently led from the known to the unknown, to find the various forms of beauty by himself. For pleasant voice production and breath control, exercises in voice culture should be given. These can be discovered easily by the devoted teacher, but here are a few suggestions:

The voice should be given practice in staying long on the 12 *svara-śrūṭhāna-s*, not of the harmonium, but of just intonation. That means we will have to take one or two more scales other than *Māyāmālavagoula*; say, *Kharaharapriyā* and *Mēcha-kalyāṇī*. *Ākāra-sādhaka* should be given priority and *svara* should come next only. *Viṭambakāla* and *mandrasthāyī sañchāra-s* are to be encouraged greatly. *Trikāla* should be taken up only when voice and mind are ripe for it, and not as a matter of mechanical drilling. When the student sings *rāga*, *svara* and *niraval*, he should be asked to remember the *rāga* contours and not the *svaraśrūṭhāna-s*. A cultured voice will stay on *svaraśrūṭhāna-s* whenever necessary, and do it with ease and grace.

LEARNING

The secret of good learning lies in a proper attitude of mind. In the *Gurukulavāsa* of old, the pupil, by constant living with the teacher, imbibed the intangible values of the art. Even today it is not impossible to derive these benefits, provided one develops the attitude of humility and thirst for learning. The music of masters, past and present, is available to the student now-a-days through gramophone and tape records.

The practice of music is a quest for beauty in sound. A good student is one who is capable of appreciating merit wherever it is found, especially among his co-students. This means good listening. A spirit of camaraderie is essential if music is to serve the purpose for which it is intended, viz., the elevation of the spirit.

After good listening comes good practice. Half the time for practice should be devoted to voice culture, i.e., to produce melodious sounds with the voice and to gain the ability to stay on notes which will harmoniously blend with the sound of the *Tamburā*. Singing to the accompaniment of *tamburā* is absolutely necessary. A well-tuned *tamburā* produces a beautiful spectrum of sound which in itself is very satisfying. To listen to it and to merge the voice with it is an experience which none should forego. The other half of the time allotted for practice should be devoted to achieving better and better finish in the rendering of compositions and also to the singing of *rāga ālāpanā* in a leisurely way. *Kalpana-svara* and *Niraval* should be taken up at the later stages.

The body must be thoroughly relaxed at the time of singing. Only then the mind will be able to play freely on the muscles of the vocal chord and produce good music to the dictates of the supra-mind. Singing should be an aesthetic adventure, not mere physical effort or display of skill.

MUSIC SCHOOLS

The importance of the *Tamburā* as *śruti* accompaniment cannot be overemphasized. I appeal to the organisers of all music schools to give adequate thought to this aspect of the matter and to effect the necessary reform wherever it has not been done already. To train beginners in music on the notes of the equi-tempered harmonium is the surest way of putting them on the wrong road. Our classical music not only does not go in for these notes, but is actually dependent on dynamic natural intervals which cannot be produced on tempered key-board instruments.

Every school should be equipped with a good library containing, among others, authentic versions of compositions. Teachers should check up the texts of songs, the words and their pronunciation, before they impart them to pupils.

The modern music library will not be complete without good gramophone records and tape-recorded music of masters and the necessary machines to play them.

Pupils could be broadly divided into three sections. The highly talented ones will form the first section, and the second section should be composed of pupils of middling talent. When the first section is taught,

the second could remain interested listeners. There may also be lessons for both the sections together, and simple songs which could be sung by groups may be taught. Periodically, say, annually or half-yearly, promotions could be made from the second section to the first.

The third section will comprise all those who have the least aptitude for music. Even they can learn, and their learning will consist mainly in listening. In course of time some of them may qualify to enter the higher section also. I believe that this section is as important as the other two, for it is here that we build a good listening public. All children, boys and girls, should be sent to music schools, if art music is to have a future. *The most satisfactory arrangement would be for all educational institutions to devote at least two periods a week for music, taught by competent hands on the above lines.* They have them for physical culture and games now. Education in music will be equally rewarding, if not more.

TO PARENTS

Please give the children an atmosphere of music in the home. Give them opportunities for selective listening. Encourage them to sing uninhibitedly. Such of your children as have talent for music may be enabled to specialise in it. The others should be shaped into good listeners.

Whether you send your child to a music school or have a private teacher coming to your house, please give the teacher such treatment as will make him put in his best effort in the teaching. Be liberal in your payments for music. Music is not a luxury. It is perhaps the most fundamental need of human existence. Only that society which gives the first place to musical education can be said to have understood the nobler values of life.

The teacher must be given wide discretion in the choice of songs and technical exercises, and parents should least interfere in this. Excessive attachment to one's own children should also be avoided, in the interests of the children themselves.

CONCLUSION

That music leads to liberation is no idle claim. Liberation, as I understand it, is a condition of the spirit, where there is perfect harmony between thinking, feeling and doing. Music sets out to achieve this, not only in the musician but in the true listener, the *Sahridaya* also. A reverential attitude on the part of both is necessary. Practice should take precedence over theory, art over grammar. The best of textual theories, techniques and grammar will become meaningful, only if interpreted in the light of the facts of our music at its best.

—From : Krishna Gana Samaj Souvenir, 1963. (Revised.) [Points from this article have been elaborated in IMJ Numbers 2, 3 & 4—'Nadopasana', 'Music Education in universities' and 'Music for all']

A 'COMPLETE' MUSICAL SCALE

R. L. Saihgai

The author here offers a hypothetical basis for new experiments in musical acoustics. Ed.

Introduction

Students of the science of music are all familiar with the Diatonic Scale. The relative frequencies of the notes and intervals between the consecutive ones on this scale are as follows :—

	First	Second	Third	Fourth	Fifth	Sixth	Seventh	Octave
	C	D	E	F	G	a	b	c
	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Relative frequencies.	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2
Intervals between consecutive notes.	$\frac{9}{8}$		$\frac{4}{3}$		$\frac{3}{2}$		$\frac{15}{8}$	

The scale has been accepted universally as an Ideal Scale.

In accordance with Helmholtz's Beat Theory of Consonant Intervals, the seven intervals within the octave of the Diatonic Scale are all consonant ones with ratio of small integers—none exceeding 16.

Attempts at its modification by removing the disparity between major and minor tones by replacing each by the mean tone= $\sqrt{\frac{9}{8} \times \frac{10}{9}}$ or $\sqrt{\frac{4}{3}}$, while keeping the octave true, resulted in the creation of mistuned notes. The tempering in the case of some of them, e.g. the seventh, was excessive and could not be tolerated.

As it was further felt that the interval of a tone—major ($\frac{9}{8}$) or minor ($\frac{10}{9}$)—was too big, five new notes were introduced along with the tempering of the notes of the Diatonic Scale. The scale of Equal Temperament thus

evolved has 12 equal intervals, each equal to $2^{\frac{1}{12}}$. While this has given us an interval of a somewhat modified semitone between two consecutive notes and also offered an advantage of ability of attack with any of its notes as a key note or a tonic, it has failed to satisfy the lovers of good music on account of mistuning of notes of the Ideal Diatonic Scale and introduction of others which do not satisfy Helmholtz's Theory of Consonance. The mistuned notes are, in fact, rightly termed *asudh*, meaning impure, by the great musicians of India.

1. Logarithmically, difference amounts to division and $\frac{8}{3} \div \frac{10}{8} = \frac{81}{10}$
2. Corresponding to $a4 = 440$ which has been suggested as Standard Pitch for the by the International Conference on Standard Pitch for the orchestral music held in 1939, the value of $c4$ is 264. The author suggests this value of $c4$ in place of 261.63 of the present piano scale or its philosophical value of 256 (2⁸)

Note	Diatonic Scale		C.M.S. (I)		C.M.S. (II)		Scale of Equal Temperament	
	Relative Frequency	Log	Relative Frequency	Log	Relative Frequency	Log	Relative Frequency	Log
G	$\frac{1}{1}$ 1.50000	.1760913	$\frac{1}{1}$ 1.50000	.1760913	$\frac{1}{1}$ 1.50000	.1760913	$2^{\frac{1}{12}}$ 1.49831	.1756008
G#	—	—	$\frac{9}{8}$ 1.60000	.2041200	$\frac{16}{15}$ 1.60000	.2041200	$2^{\frac{1}{12}}$ 1.58740	.2006866
a	$\frac{8}{8}$ 1.66667	.2218487	$\frac{8}{8}$ 1.66667	.2218487	$\frac{8}{8}$ 1.66667	.2218487	$2^{\frac{1}{12}}$ 1.68179	.2257725
a#	—	—	$\frac{5}{4}$ 1.80000	.2552725	$\frac{16}{15}$ 1.80000	.2552725	$2^{\frac{1}{12}}$ 1.78180	.2508585
b	$\frac{4}{3}$ 1.87500	.2730013	$\frac{4}{3}$ 1.87500	.2730013	$\frac{4}{3}$ 1.87500	.2730013	$2^{\frac{1}{12}}$ 1.88775	.2759442
c	$\frac{1}{1}$ 2.00000	.3010300	$\frac{1}{1}$ 2.00000	.3010300	$\frac{1}{1}$ 2.00000	.3010300	$\frac{1}{1}$ 2.00000	.3010300
							True	True

From the table it follows that the tempering effected in the scale of Equal Temperament is large with some fairly well defined notes, e.g. a, E, D#, G# and a#. The ear of a musician is thus reluctant to adopt the scale. The C.M.S. I and II suggested by the author meet their requirement for perfect music coupled with the advantage of suitable intervals between consecutive notes.

Symposium Section

Concluding

Symposium No. 3

Music For Entertainment

CONCLUDING REMARKS

by

THE EDITOR

Commencing

Symposium No. 4

SYMPOSIUM

ON

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Symposium No. 4—Part II

MUSIC FOR ENTERTAINMENT

The problems of Indian music in its entertainment aspect were discussed in nine papers which appeared in *Indian Music Journal*—5 & 6.

Jerry Cohn of Wisconsin University makes some interesting observations on our concert platform. He speaks of Hindustāni music only, but most of what he says is applicable to Karnāṭak music also. He notes that listeners' attitude in large Indian concerts is casual—they "leave their seats in the middle of a performance, go out for tea and return." There is a circus atmosphere about the whole thing. As for the music itself, it abounds in show-off and acrobatic passages. As for the quality of the sound emanating from outmoded loudspeakers, he wonders how we appreciate our music "via those ear-cracking, snarling monstrosities."

N.V. Patwardhan, musician, speaks with feeling, of the dilemma facing the performing musician to-day. The art at its best had all along been practised as an instrument of spiritual perfection. Later it sought refuge under court patronage. As the quality of that patronage deteriorated, so did the attitude of the musician and the quality of the music. In the North, the movement for taking classical music to the people at large was initiated by Pandit Vishnu Digambar Paluskar. But that, in its turn, has created other problems, for one, the temptation to play to the gallery. He stresses the duty of the musician to create good listeners, and the need to make his music more artistic and less technical.

Speaking from the enlightened listener's angle, Jiwan Lal Mattoo deplores the present-day fall in standards. Incessant showers of fast *tāna*-s assume the shape of acrobatics. The voice gets tired and out of tune. Though the text of song has but secondary importance in *Khyāl*, the musician must understand its meaning, comprehend its inner *Bhāva* and communicate it in his music. He should also reject such texts as do not fit in with the mood of the *rāga*. The writer stresses also the need for correct voice production and avoidance of facial contortions and unseemly gestures. The listener also is expected to make his contribution, to cultivate the art of listening.

R. Srinivasan makes a detailed study of the position in regard to Karnāṭak music. He notes with regret the misdirection given to rising talent by pseudo-critics and pertinently remarks: "Generally in any branch of human knowledge it is admitted that only the experts can give proper advice. But, alas, in music anybody considers himself competent to sit in judgment over even acknowledged experts and freely pronounce judgments and even offer advice to them!"

He diagnoses the present-day rush for vocal acrobatics and highpitched shouting and mechanical, pre-determined *svara*-jumble as escapism. For, such things are quite easy compared to the aesthetic handling of *rāga*-s requiring a good musical sense. He pleads for a better sense of proportion in the handling of *kṛtī*, *niraval* and *svara*. *Svara*-singing, he points out, is sometimes

carried to the extent of aesthetic blasphemy. The whole question is one of taste and judgment. The microphone has added to the wrong orientation.

Then follow practical suggestions for reconstruction and diversification of the entertainment pattern of Karnāṭak music.

1. Every singer must produce a musical voice and sing without undue strain. The singer must be aesthetically alive and creative.
2. Accompaniments have to play as *accompaniment* and support the main music.
3. The visual background of the concert platform should be artistic.
4. We may have different types of music concerts emphasising one or other of the elements, composition or improvisation.
5. Applied music must be disseminated on a large scale through *Kathākālakhshēpa*-s, and by employment on the drama stage.

Ravi Shankar, with his wide experience of Indian and western audiences, stresses the need for tasteful presentation of our music concerts. "We must also be educators," he says, "with a willingness to share the beauties of our art, which will further enhance the enjoyment and understanding of our audiences."

And then there are acoustical problems in India, caused not only by defective halls and amplifiers but by the habit of listeners to "come and go as they please, greet their neighbours and circulate through the hall for a very sociable evening." Ravi Shankar calls upon musicians and organisers not to accept this state of affairs.

The pressures of modern society have led to an undue emphasis on the material side of life. Both music students and performers feel far too hurried for qualitative mastery, the *adhyātmic* approach. "Critics" who often lack knowledge and taste make confusion worse confounded. Why not the critics be asked to go through a qualifying test?—asks Ravi Shankar. And he concludes with a plea for continuous artistic experimentation, on orchestral music in particular, with a view to discovering forms which will meet with the needs of the modern world and, yet, not in any way encroach upon our glorious traditions.

K. Sampathgiri Rao, representing the view point of the listener with taste, picturesquely recaptures the atmosphere of the average concert of Karnāṭak music. Membership of music *sabhā*-s is generally a status symbol. Of amusement or fun there is no lack in the antics of the performers, professional or otherwise. Music performances sometimes take on the appearance of a circus show, with "battles" and "mock-fights". Avoiding such caricatures of music, musicians should give importance to melody and establish rapport with the audience. The very fact that many go after what is called 'light' music, which is tickling to the senses, throws a challenge to the classical musician, who should meet it with a pleasing performance and give the listeners glimpses of the sublime quality of our music.

B. R. Deodhar pleads for the restoration of the spirit of aesthetic adventure to classical music. In its absence music gets stereotyped, and efforts at novelty end up only in gimmicks and pyrotechnics. While in recent times there have been some positive gains for the listener—he is less bigo-

ted and more catholic—the general attitude of calling the tune from the paid piper is altogether regrettable. One should enter the music hall as if entering a temple. With half-knowing “critics” before him the musician is seldom able to be creative and, afraid of taking even calculated risks, indulges in approved clichés. And then there is the handicap created by predisposition towards names. All India Radio should not perpetuate the myth of names, and critics should be humbler in their approach.

N. Gopala Ayyar deplores the fall of aesthetics and enthronement of cheap mechanical tricks. Tracing the cause to declining standards in listening, he says that low public taste cannot absolve the musician entirely of his responsibility to maintain standards and educate the masses. Recalling the words of one of our greatest musicians, Malavarāyanēndal Subbarāma Aiyar, condemning mechanical displays which ignore melody, rhythm and *rāga-bhāva*, Gopala Ayyar calls upon musicians to conquer fear and so conquer the listeners. He pleads for a change of attitude on the part of the listeners, especially the “knowledgeable” ones and “critics”.

Vinaya Chandra Moudgalya notes that there has been much propagation of classical Hindustāni music during the last half a century. At the same time, however, problems have arisen, in performing, listening and teaching. A lack of sincerity is evident everywhere. Cultural scholarships of the Government do not always go to the deserving. *Sādhana* is lacking. The student has no assured future in the performance line. There are no music circles holding periodical performances and encouraging rising talent. The problem of lowering standards in performance is closely linked with education. All those concerned must meet, discuss and evolve a method of education suitable to our times.

Concert music in its present form and content has almost exclusively engaged the attention of the writers. The major points made out in the papers, some of them noted by more than one writer, are as follows:

1. Standards of performance have fallen, “acrobatics” dominating over aesthetics.
 2. The quality of patronage has deteriorated; attitudes of listeners are casual, supercilious, condescending.
 3. Predisposition towards names deflects the mind from true appreciation and enjoyment.
 4. “Critics”, generally, are unqualified; their writings do much harm.
 5. Many of the defects of our concert music spring from bad training.
- “Acrobatics”—in *svara*-singing in Karnāṭak music and fast *tān-s* in Hindustāni music—arise, as R. Srinivasan points out, from an escapist mind which cannot cope with the aesthetic demands of our music. Basically, this is a problem of the inferior or middling talent trying to walk in the shoes of the superior talent required to do justice to the on-the-spot creative music that traditional Indian concert music demands. The naive assumption that mere training in technique can make an artist has led to the flooding of the traditional concert platform with hundreds of career musicians, where there can be only tens.

It is not suggested that the large majority of musicians of medium talent should have no place on the concert platform. Only, their talents

should be used in another type of concert, a new type in which they will shine wonderfully. This new type should be evolved without delay, in view of the large numbers involved in performing and listening today. In this connection the suggestion of R. Srinivasan that there may be concerts devoted purely to compositions is quite timely. We should also evolve concerts of vocal choirs and instrumental ensembles. In these types of concerts the musicians will, for the most part, be singing or playing composed music only. It should therefore be their duty to devote the necessary time for rehearsing compositions and perfecting the art of singing or playing with tonal excellence, as members of western choirs and orchestras do. Such concerts will prove a great boon to hundreds of musicians and hundred-thousands of listeners to whom traditional creative music is not their natural food. Apart from concerts, as R. Srinivasan says, music should find its due place in stage plays. We should have purely musical plays also, and composite programmes, *kathākālākshēpam-s*, etc.

B. R. Deodhar’s observations on the inhibiting effect of name-myths on the climate of listening, and so, on the chances of fresh talents rising, deserve our attention. While bias for or against names cannot be eliminated in music hall performances, All India Radio, which is the biggest purveyor of music at all levels, can easily help to overcome the evil. Here is an unorthodox suggestion: In their broadcasts of music programmes, let All India Radio announce the names of musicians at the conclusion of programmes only, and avoid announcing them earlier. As a corollary, in the advance publicity through dailies and AIR’s own periodicals, programmes are to be distinguished by numbers only. Subsequent issues should carry the names of the musicians who performed earlier: e.g., Date..... Programme No. Artist.....

Training and performing constitute a cycle which can be vicious or virtuous. While it is true that much of the bad music we have today is the result of bad training—training in symbols at the expense of substance, putting the cart before the horse—it is equally true that training methods and techniques are oriented towards the targets of performance. The way to the concert platform now-a-days is through the All India Radio, which is the biggest single employer and publicity medium for the musician. No wonder, therefore, that teachers train their pupils to meet the demands of this big boss. And what is it that the boss expects? In Karnāṭak music, it is the singing of *kalpana-svara* even for entrance to the lowest grade! Singing of *kalpana-svara-s* and fast *tān-s* have artistic value, only if they come out with natural ease and maturity. A 30-minute performance by a B-grade artist will certainly not suffer for a lack of *svara*-singing. Because All India Radio expects it, it is mechanically drilled into the students everywhere. Very many good voices have been spoiled by such mechanical *svara*-oriented training, and classical music itself has come into disrepute. It is high time that All India Radio thought of undoing this mischief and laying down more sensible criteria: pleasing tone production and classical rendering of first-rate compositions—only this should be expected from entrants to the basic grade; at the higher grade, *rāga ālāpanā* in addition; *kalpana-svara* and *niraval* at the still higher stages only. In this way listeners will get the best from each musician, and the music, naturally, will be good entertainment.

—The Editor

WANTED : SCIENTIFIC APPROACH

Chaitanya Deva

For the past few centuries our musicology has been mainly historical. Scholars have been more interested in the ancient music of Bharata and Śārngadēva, than in current music. Of course, there have been great exceptions. If today we have a semblance of theory for current music, it is due to people such as these. However, what we need is the scientific approach to musicology. For, such a view-point frees one of the burdens of traditional habits and puts one into immediate contact with the present.

Now, what is this scientific attitude?

First and foremost, it is an experimental approach. Experiment does not necessarily mean that we should deal only with physical objects and complicated apparatus. What it means is that the phenomena in nature have to be observed, systematically recorded and the general laws behind them described. The experiment may be physical, psychological and even parapsychological. What is essential is the spirit to observe dispassionately and as free from personal prejudices as possible.

Now, a law so formed should be universal. It should be common to all peoples, places and times. Otherwise, it is a description of certain limited phenomena and personal history. It is not science.

It may so happen that what is deduced is a limited phenomenon. In science this is categorically stated to be so. No universality is claimed for it. Again, it may so happen that a new observation goes contrary to all previously accepted laws. Then a scientific mind has the courage to let go the old and reframe its laws.

Again, scientific attitude does not preclude intuition. Intuition is that in us by which we directly experience this world in and around us. Great truths of science have come by way of intuition. But it is the purpose of the scientist to subject this intuitive knowledge to experiment and test its universality.

Scientific view point in music and acoustics is not new in our country, though it has been sadly neglected. Our ancient scholars had extraordinarily logical concepts about sound and music. According to them sound

was a quality of air. Some were of the opinion that sound primarily originated in *Ākāśa* and later vibrated the air around us. This vibration of air particles was the *Nāda*. Some called this kinetic action of air as *karma*. The series of air movements and waves were called the *vāyu santāna*.

Sound which was audible was called *dhvani*. Transcendental sound was called the *Sphōta*. They had studied the nature of harmonics. They knew that pitch was inversely proportional to the length of strings. They speak of octave as being twice the fundamental. The extraordinary theory of *śruti-s* is indeed a great contribution to the musical thought of the world.

Due to various reasons this living musicology has been lost from our musicians. It is good and healthy to remember that Bharata spoke of *śruti-s* in relation to music of his own times. He even gave an experiment to illustrate his point. *Ahōbala* gives length of strings on the *Viṇā* of his own times and does not describe music; he was not familiar with. These were truly great scientists in music. If they had not written about their own times you can imagine how difficult it would be for us to trace the history of our music. All our great musicologists like Nārada, Matāṅga, Śārngadēva, Venkatamakhin, have made such contributions to the science of music.

To day the situation is not so very satisfactory. More has been written on ancient music than about what we actually sing, play and hear. What we now are in need of is the application of newer knowledge and newer technique to music and to open newer roads in musicology.

Now, where do science and its methods come into this field?

Musicology may be divided into three heads:

(1) *Codification of musical practices*: This deals with the study of musical practice directly. For instance, the description of *ārōha-avarōha* of a *rāga*, the description of *tālās*, the *rāga*-classification, etc., fall into this group.

(2) *The study of social relations of music*: This would comprise the study of musical practices and theories through the ages and understanding the changes through the ages. This is a historical study. Also, the study of the musical practices of various regions, tribes, different groups of human beings, the influence of social changes on music—all these come under this section.

(3) *The study of the materials of music*: Here we deal with the actual material out of which music is produced, that is, sound. We study the production, propagation and perception of sound. We study the motives which create music. We study the mechanism of perceiving music out of a set of tones, etc.

Science particularly enters this part. The study of sound in all its aspects is mainly the function of acoustics. The scientific attitude should be there even in the first two aspects. But it should be more so in the study of the materials of music.

The acoustic aspect of music may be conveniently dealt with from three points of view:—

(1) Sound as a stimulus—i.e., the physical sound. The mechanism of production (musical instruments), the propagation of sound, the measurement of sound, the acoustics of auditoria, etc., fall within this group which is usually called the *physical acoustics*.

(2) *The sensation of sound*—i.e., the mechanism of receiving sound by a living organism. We study here the auditory structure, the mechanism of hearing, etc. This branch is called *physiological acoustics*.

(3) Here we study the *perception of sound* as also the *motives* for creation of music, the integration of sounds into music, the psychological dimensions of sound, etc. All these come within the category called *psychological acoustics*.

Naturally some of these have historical leanings, as for instance, the development of musical scales. Also it is a very interesting and profitable undertaking to study the development of the various musical concepts during the course of history. For, many of the concepts in music which we take for granted change during the course of history and a constant alertness is demanded from us, if we have to be alive to situations in musicology. Here I may draw the reader's attention to H. Weyl's telling remarks, "Mathematising may well be a creative activity of man, like music, the production of which not only in form but also in substance is conditioned by the decisions of history and therefore defy complete objective rationalisation."

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IMPORTANCE OF MUSICOLOGY

Prem Lata Sharma

1. Nature and Scope of Musicology.

The following extract from the Dictionary of Music (Harvard University) would serve as an introductory note in regard to the nature and scope of Musicology, the scholarly study of music:

"MUSICOLOGY—a term recently adopted from French *Musicologie* into the English usage to denote the scientific study of Music. It is the equivalent of the German term *Musikwissenschaft* (science of music) which was introduced by F. Chrysander in the preface to his *Jahrbucher Fur musikalische Wissenschaft* (1863) in order to emphasize the idea that musical studies, particularly those in the field of history, should be raised to the same level of seriousness and accuracy which had long been adopted in the other fields of knowledge, natural sciences as well as humanities. Guido Adler, in the first volume of the *Vierteljahrschrift fur Musikwissenschaft* (1865), wrote an article 'Umfang, Methode und Ziel der Musikwissenschaft' (Scope, Method and Aim of Musical Science) in which he drew up an extensive and all-inclusive table of the entire province of music study. This table included, side by side with paleography (musical notation), aesthetics, acoustics, history, such subjects as harmony, rhythm, melody, teaching of counterpoint, etc., as well as a final category 'Musikforschung' (musical research). Similar programs have been laid down by other writers, e.g., by Waldo S. Pratt in his article 'On behalf of Musicology (MQ i)'. The current interpretation of musicology may be illustrated by the following quotations: 'Musicology must include every conceivable discussion of musical topics' (Pratt, in MQ i), 'the whole body of systematized knowledge about music, which results from the application of a scientific method of investigation or research, or of philosophical speculation and notional systematization to the facts, the processes and the development of musical art, and to the relation of man in general (or even animals) to the art' (Kinkeldey, articles 'Musicology' in O Thompson, *International Cyclopaedia of Music and Musicians*, 1839); 'Musicology unites in its domain all the sciences which deal with the production, appearance and application of the physical phenomena called sound' (H. Lang; of L. Harap, 'On the Nature of Musicology', MQ xxiii).

"Although these definitions differ to some extent, they all indicate the tendency to interpret musicology as a broad category of 'Musical Sciences,' including everything that is not clearly 'Practical' music (composition and performance). Thus, traditional fields of study such as harmony, counterpoint, music history would fall under the term, musicology.

"The important point, however, is that the category, Musical Research (*Musikforschung*), must be given the central position in the plan, with theory, music history, etc., forming the foundation, while aesthetics, acoustics, etc., represent adjunct fields of study."

2. Status of Musicology in Western Universities and its intrinsic worth as a subject of university studies.

The description and evolution of Musicology quoted from the above-

noted extract from the Dictionary of Music (Harvard University) would appear to show that Musicology is now intrinsically as mature and exact a subject fit for specialised study as any other. In profoundness and potentiality for further growth this subject is not inferior to many other subjects which have won recognition in university circles of the world. Even in its present stage of evolution the range of studies comprised in it would appear to be quite comprehensive. As is stated by the Dictionary of Music, while theory and history of Music are basic to Musicology, several other branches of musical studies like aesthetics and acoustics are its adjuncts.

3. Latest trend in Western universities shows preference for Musicology vis-a-vis practical music.

As is indicated by the following extract taken from the Dictionary of Music (Harvard University), Western universities are now beginning to realise that it is impossible for universities, situated and constituted as they are, to try to provide the rigorous and prolonged daily practice to individual students under direct expert supervision which is indispensably necessary for training for a professional career in Music.

"The tendency in college music teaching has been either to over-emphasise the performing aspect of music at the expense of other branches or to stress the academic side taking the student's competence in applied music for granted. The College course is not long enough to permit more than moderate achievement in either field and the problem has been best solved by those colleges which have treated music from the point of view of the Liberal Arts curriculum, recognising the necessity for some practical skill, encouraging students to strive for it but leaving it in the main for the conservatory." (The 'conservatory' mentioned here is a specialised non-university teaching institution which provides rigorous and as far as is possible personal practical training in music to promising students such as is impossible for universities to provide.)

4. Scope and future of Musicology in India.

In its present stage of nascent growth, Musicology already occupies a place of pride in the curricula of Western universities. In the Soviet Union, the conservatoires, the seats of highest musical education, have separate wings for specialisation in practical and theoretical (musicological) studies (for those who have had seven years' music education at the special music school). Literature is rapidly growing as a result of study and research in the various branches of Musicology, aesthetics and acoustics of Music. These subjects along with theory and history of Music are studied primarily from the practical or the utilitarian points of view and the approach and methods adopted are those of the physical sciences. While studies and research in modern musicology will necessarily proceed in India along these lines, there is an equally great, perhaps much vaster field for study and research in Indian Musicology which has a distinctive and unique individuality of its own with literature stupendous in magnitude accumulated over a very long period of history.

As stated above, Indian Musicology with its unique and stupendous literature in Sanskrit offers a vast field for study and research. The approach and methods of Indian Musicology are religio-philosophical. Its perspective is not merely utilitarian or practical, but it aims at the realisation of the highest and eternal good of man, not the psycho-physical being

with which we are familiar, but an eternal spiritual entity constituted of pure-consciousness, requiring for its sustenance spiritual substance and environment. The teaching of the *Saṅgita Śāstra* is that since *Saṅgita* is not the work of physical nature but of man, its study is fruitful only when it proceeds from a proper appreciation of the true nature of man. By implication the methods suitable for study of inconscient nature are not suitable for the study of *Saṅgita*.

Even as a study of practical music, the potentiality of Indian *Saṅgita-śāstra* for providing guiding principles is very great. In fact, such a study has yet to be undertaken. Very little has as yet been done to bring out the practical implications of the *Śāstra*, much less to study its aesthetic and spiritual aspects. As for the interpretation of the *Śāstra* in terms intelligible to the average music teacher and student, some useful topics for study may be mentioned here — the importance of *Aṁśa-Svara*, *Alpaṭva-Bahutva*, *Śhāya-vāga* in *Rāga*, the four *Svathāna-s* of *Ālapti*, the various *Kāku-s*, the part played by *Layabhēda* in terms of *Gana-s* (groups) of *Mātrā-s* or *Varṇa-s* in musical variety, the significance of *Giti-s*, etc. There are many other topics for enquiry and interpretation for providing guidance in the practical cultivation of music. Such a study is very essential and urgent for redeeming our music from various undesirable trends that have gained sway during the last thirty to forty years in Hindustāni and Karnāṭak music.

The following extracts from Bukofzer's thoughtful booklet entitled 'The Place of Musicology in American Institutions of Higher Learning' aptly describe Musicology as an important humanistic discipline. It is the function of Indian universities to provide facilities for study and research in the Indian *Saṅgitaśāstra* as well as western musicology for developing this subject and for redeeming music from its present status of a mere technical subject, sometimes reduced to a mechanical craft.

"It goes without saying that such (musicological) studies will gradually shape and determine the public and professional attitude toward music and lead to a clearer and more profound insight into music altogether. The purely emotional and sentimental approach of those who teach and preach music as an entertainment will then slowly give way to a more enlightened and serious conception, such as has long been adopted without question in literature and the fine arts.

"Many reasons could be cited why music and musicology are not just cultural ornaments without practical use. It has taken a war to teach us that if we wish to understand man's mind and emotions, a knowledge of his material culture is not enough. Music reveals to us man's inner life; its scholarly study is, therefore, of immediate practical use. Yet the utilitarian justification of musicology must not be overstressed. Immediate uses change quickly with the times and their demands may be ephemeral. The goal of the humanities, the understanding of man, although approached in each age in a different way, is timeless. The future of this ideal is also the future of musicology.

"The advanced study of musicology is comparable with the study of any other humanistic discipline. The analogy to the study of languages (philology) is especially close. The musicologist has been received in the community of scholars in the humanities, and his presence on the campus helps to advance studies of interdisciplinary problems."

SOME HANDICAPS IN INDIA

K. C. D. Brahaspati

The study of Musicology in India has sustained heavy blows during the past one thousand years of foreign domination. The modern spirit of revivalism has inspired some enthusiastic workers in this field since the last century, but there have been serious handicaps in the proper approach to this subject. To illustrate one handicap, mention may be made here of the tendency to study *Sāstraic* terminology in terms of parallel-words in English without caring to look into the derivation (*vyutpatti*) and usage (*pravṛtti*) of the original Sanskrit terms. This tendency has had serious consequences; research workers have often missed the purport of *Sāstraic* terms and have consequently failed to grasp the basic concepts of Indian *Saṅgīta Sāstra*. It will suffice to cite three illustrations in this connection.

1. '*Samvāda*' is generally translated as 'consonance' and the *Sāstraic* treatment of this concept is thus interpreted with all the limitations associated with 'consonance'. The '*Sa-Pa-Samvāda*' and '*Sa-Ma-Samvāda*' of Bharata, if translated as consonance of perfect fifth and perfect fourth respectively (arithmetically described as 3/2 and 4/3) do not yield their full implication, but give only a partial and incomplete view of the concept of '*Samvāda*'. 'Consonance' is concerned only with a specific interval. '*Samvāda*' is something more than that. To elucidate this point it may be recalled that Bharata has enumerated the following '*Samvāda*'-pairs of 9-*Śruti* and 13-*Śruti* intervals in *Shadjagrāma*:—*Sa-Ma*, *Sa-Pa*, *Ri-Dha*, *Ga-Ni*.

The omission of '*Ma-Ni*' from this list poses a problem to the student who thinks of '*Samvāda*' in terms of consonance because undoubtedly the '*Ma-Ni*' interval comprises the consonance of perfect fourth or 9-*Śruti* interval or 4/3. In fact, '*Samvāda*' does not depend only on the interval of two *Svara-s*; it requires something more and that is, the two *Svara-s* having '*Samvāda*' must have equal *Śruti*-intervals from their preceding *Svara-s*. That is not the case with *Ma* and *Ni*, *Ma* having four-*Śruti*-interval from *Ga* and *Ni* having two-*Śruti*-interval from *Dha*. Thus '*Ma-Ga-Re*' cannot be reciprocated by *Ni* as '*Ni-Dha-Pa*'; the reciprocal triad would be '*Sa-Ni-Dha*' and not '*Ni-Dha-Pa*'; hence '*Ma-Ni*' have not been spoken of as having '*Samvāda*'. Abhinavagupta has explained this in terms of '*Udātta*', '*Anudātta*' and '*Svarita*'. The four-*Śruti* *Svara-s*, *Sa*, *Ma* and *Pa* are *Udātta*, the two-*Śruti* *Svara-s* *Ga* and *Ni* are '*Anudātta*' and the three-*Śruti* *Svara-s* are '*Svarita*' (*Nāṭya Sāstra*, G.O.S. edition, Vol. IV, p. 14). There can be *Samvāda* only in the following pairs according to this classification:

Udātta	Anudātta	Svarita
Sa Pa	Ga	Re
or		
Sa Ma	Ni	Dha

Ma being '*Udātta*' and *Ni* being '*Anudātta*', they cannot have mutual '*Samvāda*'.

The concept of '*Samvāda*' also encompasses the rule of '*Varjana*' or omission of *Svara-s* in '*Jāti-s*' or '*Rāga-s*'. The rule that the '*Samvādi* of the '*Amsā-svara*' in a *Jāti* or *Rāga* cannot be omitted can never be flouted. If '*Ma-Ni*' were accepted as having mutual '*Samvāda*', *Ni* could not be omitted in a *Jāti* or *Rāga* having *Ma* as the '*Amsā*'; but that is not the case, the omission of *Ni* is enjoined in the case of *Ma* being the *Amsā*. Thus *Samvāda* has a much wider implication than consonance.

2. '*Madhyama*' is generally translated as 'fourth' or 'F', but the primary meaning of this name ('that which is situated in the centre') is not conveyed by the English-equivalent. In the *Shadja-grāma*, '*Sa-Re-Ga*' and '*Pa-Dha-Ni*' are reciprocal triads, basically there being only three intervals, and *Madhyama* stands in the middle of these two triads. Says Abhinavagupta : परमार्थे त्वय एव त्वरा : सरिता : पथय : । मध्यमस्तु भ्रूवकस्थानीयो मध्यमवादेव ।

(*Nāṭya Sāstra*, G.O.S. edition, Vol IV, p. 14)

The name '*Madhyama*' can be significant only in relation with the '*Saptaka*' (Septatonic scale); when '*Saptaka*' is translated as 'octave', '*Madhyama*' loses its significance, because in an 'octave' there is no central point which could be called '*Madhyama*'.

3. The '*Śuddha*' state of *Svara-s* is often translated as 'natural'; this is not in conformity with the primary meaning of '*Śuddha*', i.e., that which has been purified. 'Natural' or '*Prākṛita*' means raw, unrefined or unpurified, but '*Śuddha*' is just the opposite—the 'refined' or the 'purified', the '*Samskṛita*'. If this meaning of '*Śuddha*' is accepted the '*Shadja-grāma*' is a '*Śuddha*' scale with the following characteristics :—

(i) Its '*Madhyama-svara*' stands exactly in the middle of the first and the last *svara-s* of the '*Saptaka*'.

(ii) Its first and second triads—'*Sa-Ri-Ga*' and '*Pa-Dha-Ni*'—are identical in *śruti* intervals, 4-3-2.

(iii) The two triads are mutually *Samvādi* in *Shadja-Pañchama-Bhāva*.

(iv) The thirteen-*śruti* interval occurs three times, the nine-*śruti* interval occurs twice and the seven-*śruti* interval once.

Thus the *Shadja-grāma* is not 'natural' but is certainly '*Śuddha*' or 'refined'.

The three illustrations given above pointedly proclaim the necessity of studying the *Sāstraic* terms and concepts with due deference to the derivation and usage of words, keeping the mind free from impressions associated with ill-conceived equivalents.

There is another tendency among students of the Indian *Saṅgīta-sāstra*, which is very dangerous as it hampers the true spirit of research. That is the tendency to rely on hearsay or on secondary literature and the attitude of contempt or arrogance towards the original sources or the primary literature on the subject. To illustrate the observation about reliance on hearsay, mention may be made here of only one popular belief, viz., that the '*Khayāl*' style is a product of Muslim influence. Really speaking, '*Khayāl*', is a Persian equivalent of '*Dhyāna*'. There was a tradition in Indian music of singing *Dhyāna-s* of gods and goddesses. The Muslim Sufis had a strong liking for music and they adapted the tradition of singing *Dhyāna-s* to their own religious practice. Thus '*Khayāl*' was not a musical innovation but an adaptation of the thought-content of

'*Dhyāna*'-s; the music used therein was essentially Indian, the *Alaṅkāra*-s, the *Varṇa*-s, the *Dhātu*-s (*Sthāyi-Antarā*), the *Ganaka*-s, the variety of *Laya*-*prayōga*, etc., in *Khayāl*,—all are nothing but Indian.

Coming to the attitude towards original sources of Indian Musicology, one cannot but lament over the utter neglect of the primary literature on the subject. Some attempts have been made at studying the medieval literature in complete detachment from the basic literature of Bharata, Matāṅga, Abhinavagupta (published only recently), Śārṅgadēva and others—the '*Āpta*'-s (those who have realised the Truth) of our *Sāstraic* tradition. If at all their writings have been studied, the proper approach for their study has been lacking. The '*Āpta*'-s have to be approached with humility (*Dainya*), reverence and faith (*Śraddhā*), but the modern researcher generally lacks this attitude; haste in arriving at results, arrogance, impatience, prejudice, etc., are detrimental to research with an open mind. The attempts to study this literature without a proper knowledge of the Sanskrit language represent another serious handicap. Similarly, the medieval literature in Persian has also not been studied in its original sources. In absence of a proper study of these sources the extent of Muslim influence on Indian music (both northern and southern) cannot be assessed and it is bound to remain a matter of gossip or hearsay.

'Let the past bury its dead', is the spirit with which the ancient literature on *Sāṅgīta* is generally approached half-heartedly. It is believed that the present-day music which is 'highly developed' has no links with the ancient tradition, which was 'primitive'. It is seldom realised with faith and conviction that the generalisations arrived at by our *Sāstrakāra*-s through contemplation, intuition and inspiration are not 'limiting' or 'binding' factors for any researcher, on the other hand they are perennial sources of inspiration for fresh contemplation and research. We owe it as a duty to our hoary past that the '*Jñāna-Dīpa*' (torch of knowledge) handed over by our *Rishi*-s is illumined with the fresh '*Snēha*' of reverent contemplation by us. But before we think of fostering our rich tradition with fresh contemplation, it is imperative for us to be well-versed in the results achieved by our *Sāstrakāra*-s. We can enrich a treasure only if its previous deposit is safe with us. If we carelessly indulge in losing the riches earned and saved by our predecessors and take delight in gathering insignificant 'new' pieces here and there we can neither prove to be worthy of our glorious past, nor can we be justified in boasting of 'progress'.

The task of interpreting '*Sāstra*' in terms of the present *Lakshya* is of colossal dimensions and forbidding magnitude; it requires the combined efforts of a band of devoted workers well-equipped with the knowledge of the languages and traditions of the original sources and the present *Lakshya* on the one hand and with a proper mental attitude of reverence, patience and selfless pursuit on the other hand. The present state of affairs makes one exclaim : *हन् ! को वेदानुदरिच्यति !*

(Translated.)

WANTED : CORRELATION

Sandhyavandanam Sreenivasa Rao

It is not essential to lay down norms in so many terms as to what our music should aspire to be and what part, if at all, has musicology to play either in the advancement of music or its understanding. I am constrained to recollect the famous, oft-quoted dictum, "History without Politics has no root, and Politics without History has no fruit." It would not be far wrong or inappropriate to say that music without musicology has no root, and musicology without music has no fruit.

To the Hindu mind the force of established custom has an irresistible power of even mending or ending an enacted law. So *Śiṣṭa-vyavahāra* or the *Lakshya-sāṅgīta* has the sanction to alter and amend even the *Sūtra*-s or principles. So, as the thinkers of music venture into 'fields and pastures anew', the rules of grammar or procedure already in vogue are not only unheeded but rendered obsolete and powerless. But such intellectual adventures in music should excel not with qualities of temporary appeal but should contain qualities that would wear well and get to have a genuine classical ring. This rare element of classical excellence, so beautifully termed in Tamil as "*Alīyāpporūl*", is invariably present only in the artistic creations of great masters. To them the ordinary rules of grammar are but stepping stones and only a safe means for an end that becomes a source of perennial joy. Music had grown as spontaneously as literature; but those who could study the experience of the past writers could evolve a code of grammar as a safe guide for those who in later generations could very well adopt and subsist upon. While good literature is incidentally an example of all the principles of flawless writing and the grammar and idiom, a code of grammar is also an epitome of the accumulated experience of the wisdom of all great writers and thinkers.

Even as grammar alone cannot give anyone the gifts of ennobling poetry or artistic creations of prose, musicology cannot and will not be the sole basis of a musician's growth or food. But ignorance of grammar and idiom can certainly not enable a writer to become a creative artist, though a few new aspects of beauty that might occur to a genuine artist might seem to be an apparent departure. Such departures are a welcome gift and, as they give real poetic joy, a new principle based on the departure will get to be accepted by subsequent generations. This mutual process of *Lakshya-Lakshana-Samanvaya* has gone on from the early periods of history in all branches of artistic creation no less than in music and literature. So musicology is to my mind an 'eye', so to say— it is said that God created nature but the poet gave you the eye to see. Such a faculty of observation is afforded by a good knowledge of the *Sāstra* of *Sāṅgīta* whereby you see the real points of excellence in the great classics of the *Vāgēyakāra*-s. You know what to look for, what you should eschew and what you should emulate. Avoidance of "don'ts" is a valuable starting point for achieving perfection.

Musicology should aim at giving the best principles of singing or playing instruments. It should give us the attitudes of right thinking. We should know where the live points of a *rāga* exist and how we should tackle them. Musicology should enable us to achieve one of the two objects—namely, to sing, play or compose better, or at least to enable us to enjoy the given music better. It should give us the 'ear' to hear, so to say.

Must we learn of the anecdotes about the compositions of the great masters? They do serve a purpose, to kindle the interest of students—provided they are authentic. Who composed the song? In what *rāga*? In what *tāla*? What is the tempo of the song? What special precautions and practical suggestions would help a musician to learn it better, teach it more impressively and ultimately to sing effectively? What should a *vainika*, violinist, a *nāgaswara vidwān* do about it? This sort of practical-oriented musicology will interest the students of music and even the lay *rasika* who is as earnest about the message of music as the exponent himself.

"*Practicalukku udavāda theory enna prayājanam?*" (What is the use of a theory unrelated to practice?), asked a great *vidwān*. But this is not to minimise the need for an academic, scholarly approach. Books explaining the basic principles of music, as laid down from Bharata right down to the conclusions arrived at in the deliberations of learned musicians of modern days, are essential. A historical perspective is yet to be created, based on a real study of ancient classics and forms of music. For instance, the understanding of a *rāga* like *Khamās* or *Kāphi* by an exponent would be complete only if he has a grasp of the historical development of the *rāga*. This would give him the wisdom to render an old classic in its original musical setting while yet he would bring out the recent additions and alterations with a revealing approach. A knowledge of history that our 108 *tāla-s* were eschewed after a due trial will help us to avoid vexatious acrobatics in those unrewarding time measures.

In musicology in general, aspects like the manufacture of musical instruments and points for guidance to professional musicians who would take to it as a career need to be more extensively dealt with. Much of knowledge pertaining to music is really essential. But what makes us shocked is that a book on Violin or Flute does not deal with or answer the practical problems facing the player of violin or flute. So much of literary jargon is thrust in books on musicology. There should be a minimum of technical terms and a brief account of obsolete forms. An anthology of all the Sanskrit works would give us the basic principles of twentytwo *śruti-s*, the *Rāga* scheme, the principle of *Vādi*, *Samvādi* and *Vivādi*, and the basic tenets of *Tāla* system. There should be two sets of books, one meant for those who wish to be practical exponents, and another for those who wish to know not only music but all about music.

In fine, music should first blossom in the heart and should grow on the natural influences of great exponents in the field; musicology might be viewed as a good fertilizer and a pest-controller, but the real sustenance is from 'within', where the promptings are from the artist's gifts of intuition and introspection.

INDIAN MUSIC JOURNAL

Supplement

commemorating

HARIDAS SWAMI
MIAN TANSEN
TYAGARAJA SWAMI
(Birth Bi-Centenary)
SYAMA SASTRI
SWATI TIRUNAI

MAHARANA KUMBHA
ARUNACHALA KAVIRAYAR
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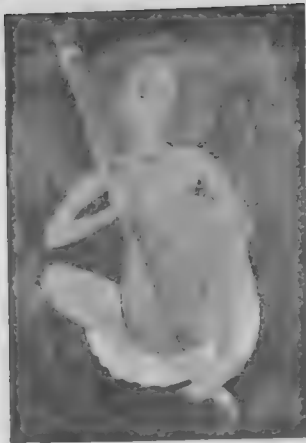
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As it is the intention of the Samāj to function as a music study circle and grow consistently with quality, the General Body decided that only a limited number of ordinary memberships should be made available for the present. Friends living outside Delhi and wishing to keep in touch with us through the pages of our Journal enroll themselves as subscribers. Many outside friends generously opt for full membership even. Institutions desiring copies of the Journal for their libraries subscribe to the Journal.

HALF-YEARLY MUSIC MEETS are arranged in the summer and autumn of each year. They provide not only music concerts but also demonstration lectures by scholar-musicians. Promising musicians, amateur and professional, are given encouragement by the Samāj.

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THE INDIAN MUSIC JOURNAL, published half-yearly about the time of our half-yearly music meets in Vaisākha (April-May) and Kārtika (October-November), is issued along with a supplement commemorating some of the great men of Music. Devoted to music, education and culture, it circulates throughout India and abroad.

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THE GREAT MEN OF MUSIC

TYĀGARĀJA SWĀMI (1767-1847)

His name is almost a synonym for Karnāṭak music at its best. Saint, musician and composer, he heralded a new era in Karnāṭak music. Shunning court patronage and riches he courted poverty for the sake of dedication to Nāḍōpāsana and spiritual perfection. His compositions have come down in near-perfect authenticity, mostly by oral tradition, through distinguished musicians of the last few generations. Their range, from the simplest to the most sophisticated, bridges the gulf between the classes and the masses, between art music and devotional music.

HARIDĀS SWĀMI (1537-1632)

The revered Achārya of the Hindustāni music tradition. Saint, musician and composer. He was the *Guru* of Tānsēn. He spent his life in the woods of Vrindāvan, singing and teaching. Emperor Akbar went all the way to hear him. Many musical forms, the *Dhrupad*, *Dhamār*, *Trivaj* and *Chaturang* in particular, were enriched by him. His *Samādhi* lies at Nidhiban in Vrindāvan where thousands gather every year to pay homage to his memory.

MIĀN TĀNSĒN (15...-1585)

The celebrated musician who adorned Emperor Akbar's court. Rāmtanu or Tanna Miśra was his original name. Born a Brahmin he married a Muslim girl for love. He not only composed *Dhrupad*-s of lasting merit but created new rāga-s and modified some old ones. Sūrdās, the saint-singer, says: "It is well that the creator did not endow *Ādiśeṣha* with ears; for, otherwise, the Earth and the *Mēru* would be upset by their swinging to the music of Tānsēn."

ŚYĀMA ŚĀSTRĪ (1762-1827)

One of the "Trinity" of Karnāṭak music and contemporary of Tyāgarāja, his compositions are marked by a fusion of stately rhythm and mellifluous melody. Affluent and contented, he avoided submission to court patronage but was highly esteemed by Sarfōji Mahārāja and his court musicians. He gave them succour when their prestige was threatened. As of Tyāgarāja's, his compositions are a "must" in a musician's repertoire.

SWĀTĪ TIRUNĀL (1813-1847)

Royal composer and patron of music and letters. Able and versatile ruler of Travancore; many modern institutions owe their origin to him. Sainly soul, compeer of the Karnāṭak Trinity.

Biographies of the above appeared in INDIAN MUSIC JOURNAL Numbers 1 and 2.

MAHĀRĀNĀ KUMBĀ (15th cent.)

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NĀMAKKAL NARASIMHA IYENGĀR (1836-1924)

RAHIMAT KHĀN (186-(?-)-1922)

Biographical notes in this Number of I.M.J.

Two Songs of Tyagaraja

I THE QUEST

सोगसुगा मृदङ्गताळमु जत गूचिनिनु

जोषक जेयु धीस डेव्वडो ॥

निगमशिरोयंमु गल्लिन

निजवाक्कुलतो स्वरशुद्धमुतो ॥ (सोगसुगा)

यतिविश्रमसद्भुवितविरतिद्राक्षारसनवरस

युत कृतिचेन्नजिघ्रिययुजित त्यागराजुनि तरमा श्रीराम (सोगसुगा)

The heroic one who will sing to please YOU, to the accompaniment of delicate *mṛdaṅgam* play, Who is he?

He who will sing but words of Truth, echoes of the *Upanishad*-s, and melodies of tonal purity, Where is he?

To sing your praise in compositions, of beauteous progressions and pauses, of true devotion and enjoyment, juicy like the grape fruit, having sway over the full gamut of emotions, is it possible for Tyāgarāja to attain that state of knowing, ? O Rama !

II THE CONQUEST

नादोलुडै ब्रह्मानन्दमन्त्रवे मनसा ॥

स्वादुफलप्रद सप्तस्वर राग निचय सहित (नाद)

हरिहरात्मभू सुरपति शरज्जगम गणेशादि

वरमोनुलुपासिचरे धर त्यागराजु तेलियु (नाद)

Revel in *Nāda*, and attain Bliss and Beatitude, O mind ! In the *Nāda* which yields sweet fruits, In the *Nāda* which comprises the seven *svara*-s, and *rāga*-s, Revel !

Don't the seers of the spiritual world—Vishṇu, Śiva, Brahmā, Indra, Kārtikēya, Gaṇēśa and others—practise *Nāḍōpāsana* ? (They do.) Tyāgarāja, (though) of the mundane world, knows.

Music For All

1. The tyranny of the "part-brain" has made an exile of the normal man who loves music. Education for the rising generation should be planned differently.
 2. For the sake of the little ones, a variety of nursery rhymes in Indian languages and in Indian tunes is necessary.
 3. Rhyme, Rhythm and Melody should continue to be used in the primary school also. Even serious lessons can be made enjoyable with the aid of these.
 4. The appreciation of music at the art level should be developed in the middle school. While all pupils will become good listeners, many will express themselves in different applied forms. A few, the talented ones, will be nurtured for later specialization.
 5. In the secondary school the talented pupils can offer music as an optional subject, vocal or instrumental. The usual pupil-teacher ratio will not apply here.
 6. Social Education organisations should draft in skilled and imaginative musicians, and pay them honourably.
 7. The musical instinct, which is universal, is like the tree with its leaves, flowers and fruits. Education should care for all the three.
- *
8. In specialised studies, it is necessary to correlate theory with practice, artistic sensibility with scientific inquiry. Sustained research may yield improved knowledge, better teaching methods, and dependable criteria for music criticism.
 9. Teaching should combine the benefits of 'Gurukulavaasa' and modern scientific aids. Theory and practice should go hand in hand. Music should be taught as an art, not as a craft. Curiosity must be kept alive.
 10. The need for objective study, research and disinterested practice of music, not only for its own sake but for the sake of good education in general, is of special significance and urgency to-day. Centres of higher education and advanced studies should constantly bear in mind the true meaning and purpose of Education.

—V. V. SADAGOPAN
(Points from Research papers on Music Education.)

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Songs for Children

बच्चलता
Activity

I
Tamil

तीन ताल
Rhythm of Four

र
र र र र र र र
गिररर एन्डु शुद्ध पम्बरं, विररर एन्डु. ओडुडु मोटार ।

बुररर एन्डु. प रक्कुदेरोपळेन् र र र र र र र र एन्डो याम् ॥
शुट्टिप् परन्दु ओडुवो ओडुवो सुहमे त्रिजिये लुन्दुप डिप्पोम् ।

वेट्टिप्पोळुदे पोक्को याम्, वीरं येङ्गळ् तन्मैयाम् ॥

वीरम् येन्बुदु सन्नलमिन्मै, ईरम् येन्बुदु नेञ्जत्तन्मै

सारम् येन्बुदु आण्डवन् तन्मै, शेवदासन् ओल्बुदु उन्मै

"Girrr", whirls the top, "Virrr", runs the car,
"Burr", flies the aeroplane; "Rrrr", we shall say.

We shall hop and run about, dance and play;
and, after sound sleep, wake up and study.
We shall never waste a minute.
Valour is of our nature.

Heroism means unselfishness,
Moisture should be of the heart,
The sap of things is God—
Verily, Śeṣhadāsa is right.

तमाशा
Sheer Fun

II
Tamil

तिल लय
Rhythm of Three

टट्ट टट्ट टट्ट टट्ट

कमान् दुधोल् इवारु डुबोर, कमान् बलोन वेडियेप्पार

उमा ओडो ऊडुराळ् रमा हदो रेण्डु पार

गुमाविडुवा गैस बलोन, तमाशम्मा ताने पोम्

विधानम् पोल् तोयुमे, समानमे इल्लैये

Taṭaṭa Taṭaṭa Tāṭa Tāṭa, Taṭaṭa Taṭaṭa Tāṭa Tāṭa

"Dhamā", "dhumil", "dabār", "dubīr",
Come on, see the balloon burst! (Taṭaṭa.....)

Umā blows it there,
Rāmā! See! it's two here! (Taṭaṭa.....)

Good morning, Ma! Gas balloon!
How nice! It flies by itself! (Taṭaṭa.....)

It looks like the aeroplane,
There is no equal to it! (Taṭaṭa.....)

अन्दर और बाहर
Inside and Outside

III
Hindi

तीन ताल
Rhythm of Four

अन्दर अन्दर बाहर अन्दर, लोक ही अन्दर है, देखो
अन्दर ढोल बजाता है, कौश कौ-कौ करता है । (अन्दर अन्दर...)

अन्दर सुन्दर बाहर सुन्दर, लोक ही सुन्दर है देखो
कोयल गीत सुनाती है, मोर मनोहर नाचता है (अन्दर सुन्दर...)

अन्दर मन्दिर बाहर मन्दिर दोनों मन्दिर हैं जग में,
जहां सत्य है वहां प्रभू है, जहां दया है वहां प्रभू है । (अन्दर मन्दिर...)

Monkey inside, monkey outside,
Look! The whole world is a monkey!

The monkey plays on the drum,
the crow caws *Kain, Kain* (Monkey inside...)

Beauty inside, Beauty outside,
Look! The whole world is beautiful.

The cuckoo gives us music,
the peacock dances delightfully. (Beauty inside...)

Temple inside, temple outside,
it is of two kinds in this world.

Where there is truth, there is the Lord,
Where there is compassion, there is the Lord. (Temple inside...)

ए=ह्रस्व ए
ओ=ह्रस्व ओ
ळ=७ (1)

A Song for All

'Dasari' Tūne

Telugu
Telugu

तीन ताल
Rhythm of Four

तेलुसुकोवलेरा रामुनि निलुपुकोवलेरा मनसा

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तेलिसि कलसि धानन्दमु पोन्दु

देवुनिके हलु सेयु नीयन्दु (तेलुसुकोवलेरा)

आदिपुरुषुदत जगमुल् अग्नि मतमुलतडे,

अल्साह् अतडे यहोवा अतडे, अग्रमेयुदतडे मनसा (तेलुसुकोवलेरा)

सकलगीतुलतडे इललो सकलरीतुलतडे

सक्युडुअतडे शत्रुवुअतडे सकलजीवुलतडे मनसा (तेलुसुकोवलेरा)

ह्च्छुवाडु अतडे वच्छिग्र हिन्नुवाडु अतडे मनसा

पच्छुवाडुअतडे मनसा परमयोगुलतडे, अतडे (तेलुसुकोवलेरा)

Know the Delightful Lord (Rama), O mind,
and make Him stay.

Know Him, mingle with Him and enjoy bliss ;
Build for the Lord a temple in yourself.

He is the prime source of all things, He is all the Faiths,
He is Allah, He is Yehovah, immeasurable is He.

He is all the songs, He is all the styles ;
The friend is He, the foe is He, He is all the beings.

He is the giver, He is the taker ;
The innocent child is He, the greatest yogi is He, it is He.

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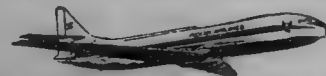
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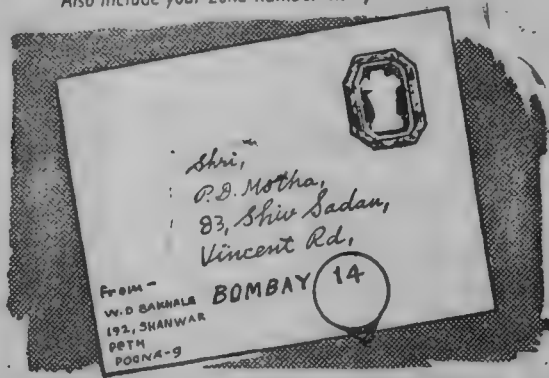
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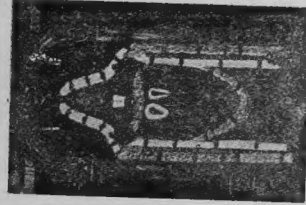
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